

SEVEN DAYS

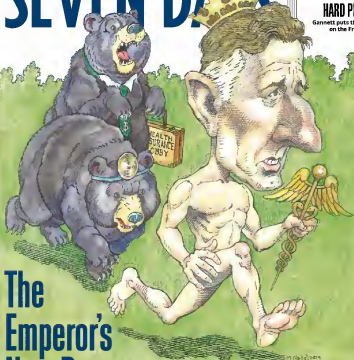
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EMILY'S LISTSERV

A wannabe gov campaign for credibility PAGE 14

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Gannett puts the squeeze on the Freeps PAGE 12



The Emperor's New Bros

Gov. Shumlin may win in November, but can he convince the legislature to back his single-payer plan? BY PAUL HEINTZ PAGE 30

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SEVEN DAYS

BY JIMMY HARRIS

EDITORIAL CORRECTIONS

On page 10, the article "Burke Mountain Resort" should have included the following information: "Burke Mountain Resort is a 1,000-acre ski resort located in East Burke, Vermont. It is owned and operated by the Burke Mountain Resort Company, which is a subsidiary of the Burke Mountain Resort Group." The article should also have included the following information: "Burke Mountain Resort is a 1,000-acre ski resort located in East Burke, Vermont. It is owned and operated by the Burke Mountain Resort Company, which is a subsidiary of the Burke Mountain Resort Group."

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⑦

FEEDback

READER REACTION TO RECENT ARTICLES

RX FOR HEALTH CARE FREEDOM

Thanks for publishing Kathryn Flagg's excellent article on the disparate payments that Vermont's private health insurers pay for services provided by independent physicians as compared to hospital-employed physicians ("Independent Docs Struggle to Compete With Hospitals," October 1). Vermonters need to know this is happening, and to understand that insurance-payment practices that threaten the survival of independent medical offices will undercut their freedom to choose from a range of different providers.

But one thing Vermonters should not think is that this is a conflict between independent doctors and large hospitals such as Fletcher Allen Health Care. Like independent providers, Fletcher Allen has a vital role to play and should be reasonably paid for its services. But Vermonters will be better off with a system where all providers, large and small, are reimbursed *equally* by insurance companies that we can continue providing high quality, cost-effective care to our patients. Policy makers in Montpelier should keep this in mind as they work to improve Vermont's health care system.

Kyle Rayman
 FERRISBURGH

Rayman is the founding physician and president of Vermont Ophthalmology.

TEACHABLE MOMENT?

Although I am the parent of children who overattended school, I share the uneasy feeling several readers expressed regarding Kathryn Flagg's piece, "Schools Out Completely" [August 20]. Perhaps my concerns arise from the palpable bitterness of the claims made by the parents, who have essentially become appendages to the latest technique. Or maybe it is seeing two young, privileged white males being raised with "freedom" to do as they please, and their parents trying to convince us that this is a meaningful alternative. Or could it be that at a time when our appetite, entitled culture is destroying the entire landscape, this just makes no sense. What is really missing from this method is a healthy respect for and responsibility toward others, both human and nonhuman, that comes from the heart. If this were present, it is unlikely that the Haverts would find the compulsion to commodify and market their own children.

SUZANNE JONES
 WALTON

PRO PLANNING ON PINE STREET

I am writing in response to recent letters concerning planNYT South End (Pineback "Protect Pine Street," October 1, and Pineback "Planning for What?" September 17). As a member of the Burlington Planning Commission

FIN NEWCOMB



A letter to the editor published last week properly identified the writer, Tom Ayres, as a Ward 7 Burlington city councilor. But the identification should have included the fact that Ayres is the campaign treasurer for Vermont House candidate Jean O'Sullivan, a fellow Democrat in his ward.

In last week's Side Dishes, we ran the wrong photo of the building that houses a new Burlington restaurant called Butch + Babe's. It actually looks like this:



October 1, and Feedback: "Planning for What?" September 17). As a member of the Burlington Planning Commission and a resident of the South End, I look forward to a focused planning effort that seeks to retain the wonderful qualities of this distinctive locality while addressing the many issues that this area is contending with.

The district was conceived because if no planning is done, the Pine Street corridor will surely fall prey to rising rents, which will inevitably drive out affordable art and business spaces. So much new development has happened already on Pine Street that if we do not get ahead of these changes with a thorough planning effort, then we will likely not end up with the South End that we desire. Current zoning in the area is based on an old economy that has little to do with where we are now and what we may want. The district to look like is the future.

The planning effort has received funding from a variety of sources to address multiple issues, including economic development that is sensitive to an artist economy, stormwater and flooding problems, parking, and transportation issues. The steering committee that chose the consultant was made up of a large group of local South End stakeholders, including SEABA, Ward 5 NPA, the Burlington Business Association and Burlington city agencies, including CRDO, Planning and Zoning, Burlington City Arts, BPW, and DuSoy and Rye.

I have not talked to the mayor personally about his goals for the plan, but I am glad he is on board. I hope that the largest group possible works to create

the vision of what Hartington's South East should be.

Harvey Kahn
FLORIDA INSTITUTE OF TECHNOLOGY

I found it amusing that a political candidate like Scott Milne, while out and about in Manzanilla, did not ever "attempt to shake anyone's hand, or engage him or her in a conversation" ("On the Campaign Trail With Refractory Candidate Scott Milne," October 6). Milne's style of campaigning is the original one: that our forefathers happily pursued. Washington Jefferson Adams — even that flamboyant jerk, Aaron Burr Jr. — would have considered it bad form to actively pursue an office that is, after all, a public service, not a platform for personal gain.

Kurt Van Housh
LAWSON, 2002

Letter writer Kevin Lammann overlooks how Vermont enables gun crimes in nearby states with its robust gun-for-drugs exchange, documented by the Bureau of Alcohol, Tobacco, Firearms and Explosives. [Feedback: "Who is Unfit?" September 24] This exchange feeds our human habit, which, according to Gov. Peter Shumlin, is up more than 200 percent over the past decade.

Likewise, Mr. Lawrence fails to recognize how Chicago and Trenton gang bangers get their guns from states with weaker laws, like Vermont. For example, it's easier to buy a gun in Vermont — the source for many Chicago crime guns — than it is to vote.

Dave Bonta, the former police chief of Minneapolis, put it well: "If you have a mosquito problem, pretty soon you have to deal with the swarms."

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Williamson is a volunteer
for Clean Sweep Vermont.

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Sean Lawson Owner/Brewer of Lawson's Finest Liquids

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To learn more about these beers and where you can find them, go to:

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WOLAVER'S
FINE ORGANIC ALES

Lawson's
Finest Liquids



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7

3

SATURDAY 18

Full Flavored

Beer, bacon and buns—what more could one ask for? At **Reckless Revival**, friends can enjoy all three. Live music from Mattias Pomeroy, Brandon and others threads through this family-friendly fest. Roasting local and import and specialty brews (Thank Boston's local beer suppliers and regulars for this one) and cheese. A day of indulging. Real designers weren't around a joint condone.

SEE CALENDAR LISTING ON PAGE 81

4

THURSDAY 16

Wheels of Change

After the United Nations declared 2010 the International Year of Cooperation, a group of 18 college students decided to spend the time developing sustainable tools for the ages as well they happen on bicycles and pedaled them. Cal Roman to Massachusetts to call attention to a cooperative business model is, better. That then captures their cross-country adventure in the documentary **The Moon**.

SEE CALENDAR LISTING ON PAGE 87

5

SUNDAY 19

Now Hear This

It's no secret that music has the power to make us smile. But what about its ability to teach? In **The Science and Art of Sound as Medicine**, sound therapy practitioners such as Eileen McQueen and Judith Lyon explore the ways in which the harp, the didgeridoo and other instruments foster positive change.

SEE CALENDAR LISTING ON PAGE 85

6

ONGOING

Social Status

Art majors like in **Wissad Wainman** (20 years at Middlebury College). These 25 images, presenting works by German and Austrian artists, explore the tumultuous socio-cultural state of the Weimar Republic. Germany's first democracy. Dismaying drawings and a clash of often naive observations of daily life—how the struggle to poverty and prohibition.

SEE REVIEW ON PAGE 86

7

THURSDAY 16 & FRIDAY 17

Tuning In

Matthew Barlow is a busy guy. When he's not performing as a solo artist and getting out radio-rock tunes, the Machigouche-based singer-songwriter stops up to the city as part of the Loudculture. Together these infectious sounds deliver toe-tapping country at the Monkey House and Radio Boon.

SEE CLUB DATES ON PAGE 88

1

**SATURDAY 18
SLICE OF LIFE**

Bratwurst, cheese, beer, roasting ears, sauerkraut in Vermont raise their heads. Above a perfectly cut fruit bowl from tree to table at the **Coben Apple Pie Festival**, where double-crosted pastries take center stage. Have cooks come to compete, serving up home-baked recipes to discerning judges. A craft fair and paint-to-distinguish apples. A rumormongers should.

SEE CALENDAR LISTING ON PAGE 81

2

**SATURDAY 18
Fashion Flashback**

Bring out the vintage dresses and shoes. How Linda Rodin drew her success on **Designing Women** and **Project Runway** is a hands-on and vibrant in a room when she'll also do a sewing panel. After coffee and drinks at CoCo & Co. when she'll also do a sewing panel. At CoCo & Co. when she'll also do a sewing panel.

SEE CALENDAR LISTING ON PAGE 83

Party Time



All things being equal, Gov. Peter Shumlin and Lt. Gov. Phil Scott would cruise to victory if November's election were held today. Or, at least, if it were held two weeks ago, when the Cardiac Polling Institute wrapped up this fall's most scientific survey of Vermont voters.

The poll, commissioned by WCAX-TV, showed that Shumlin's approval ratings have softened considerably in the past two years. Nearly as many respondents disapprove of the gov's job performance (41 percent) as approve of it (45 percent)—a difference just outside the poll's 3.8 percent margin of error.

But it also showed Libertarian **SEN. FREDERICK SCHIFF** 6 percent of the vote from Republicans **SCOTT WELLS**, leaving the GOP candidate with 36 percent in Shumlin's 47.

More surprisingly, at least in Cardiac polling director **WEN CLARK**, was Scott's 38 to 45 percent lead over Progressive Democrat **SHAWN COHEN**. Surprising, he admits, because, "I lean to pro-life" (Note to the professor: Step away from this column).

"I kept hearing the incumbent governor's race was really going to be the one to watch," he says. "So the margin there was much greater than I expected."

Of course, it's important to remember that in campaigns all things are certainly not equal—and polls are just a snapshot in time.

Especially in a low-turnout election, as nearly everyone expects this one to be, candidates and parties can really move the needle with sophisticated voter-targeting, aggressive field operations and a solid get-out-the-vote program.

That's where the Vermont Democratic Party has a serious edge.

In recent months the VDP has staffed up from five-year-rented employees to 15 full-timers, according to one longtime director **ALAN HARRIS**. Ten of them work under the lid director **JOHN MANNING** at temporary offices scattered throughout the state, coordinating daily phone-banking and weekly canvasses.

Since July 2012, when he joined the party, lid director **JOHN FRAN** has been running the numbers to figure out which reliable Democrats need a nudge to go to the polls. For the past month, the party has been focusing on the ever-growing number of voters who request absentee ballots. In 2012, more than 76,000 Vermonters—a quarter of the state's 302,000 voters—did so.

"It's a good way to bank in many votes as possible as early as possible," Barnes says.

But not everything is easy for the Dems. Without President **BRUCE DODD**, **SEN. PATRICK LEAHY** (D-VT) or Sen. **BERNIE SANDERS** (I-VT) on the ballot, fewer wacky-wonder Democrats will bother going to the polls. In 2002, the last time Vermont lacked both a presidential and a senatorial candidate, just 25,000 people turned out to vote, according to the Secretary of State's Office—and that year featured a competitive gubernatorial race.

"There's nothing motivating the left right now and I think that's an opportunity," says **JEFF BARTLEY**, the Vermont Republican Party's so-called "nooky campaign director." There's a lot of dissatisfaction with Peter Shumlin, and nobody at the top of the ticket driving turnout. If we can get out our guys, I think we might pick up more seats than people think we might.

**THERE'S NOTHING
MOTIVATING THE LEFT
RIGHT NOW, AND I THINK
THAT'S AN OPPORTUNITY.**

JEFF BARTLEY

Both Bartley and Vermont Progressive Party chairwoman **SHAWN HANCOCK SHAW** concede that their party organizations don't come close to matching the Dems' Mulwain-Stank jokes that her party's field office consists of election director **ARLEY MANNING**'s cat, while Bartley says the Vermont GOP has just three full-time staffers: campaign director **MARTY SHANNON**, fundraiser **SHAWN HANCOCK** and house fl.

But Mulwain-Stank insists the Progs have an enthusiasm advantage—with 19 legislative candidates, plus Cohen and two other statewide candidates on the ballot, and Bartley maintains that Republicans are getting their organizations on together.

"We know as a party we've been terrible at getting out the vote in the past. We've put a lot of time and energy into data collection," he says. "It's like breaking a paradigm."

The Democrats' organizational advantage will certainly help Shumlin keep his conservative competitors at bay, but it's less clear how much lefty branch Cohen—a longtime progressive who won the Democratic nomination in a write-in campaign in the August primary. Because he qualified for up to \$300,000 in public financing, Cohen can receive in-kind donations from political parties—so he's

been left out of the Democratic caucus and call scripts.

And even though Dems are far more likely than independents or Republicans to back Cohen, the Cardiac poll showed that nearly a third of the Democrats nearly support the Republican incumbent. Barely half were behind Cohen, while nearly 20 percent were undecided.

Those you make up their minds—8 percent in the governor's race and 15 percent in the U.S. contest, according to Cardiac—may well be persuaded by the increasing number of television advertisements naming the nominees. Shumlin, the biggest spender, dropped another \$10,000 on ads last week—bringing his TV total to \$275,000—while Mills hasn't run a single commercial since the primary. Scott is outspending Cohen on air \$55,000 to \$36,000.

At least one out-of-state organization is also playing ball.

The Republican State Leadership Committee invested \$153,000 in a primary, per Gov. TV ad last week—a plus, one \$106,000 on radio, postcards and online ads promoting Republican state Senate candidates in Franklin, Rutland, Washington and Vergennes counties.

Mayer donates to the RSLC, which has also cut a \$50,000 check to Scott's campaign, include staffers: past Reynolds Attorney (311 million), the U.S. Chamber of Commerce (311 million) and Koch Industries (\$161,000). The Kansas comprehensive coalition by conservative bloggers **CHARLES** and **DAVID KOCK**.

Asked if the organization will keep traveling in deep-blue Vermont, spokeswoman **JILL BAKER** says, "We don't give away our playbook, but we think that people who are working across closely will see continued activity [in the four Senate districts], with the possibility of elsewhere, as well."

Free Fall

Just before Seven Days went to press last week, the *Burlington Free Press* announced that veteran reporter **SCOTT HANCOCK** would retire after 37 years at the paper.

Hours later, the other shoe dropped. In a note to readers posted later that night, executive editor **PAUL TOWNSEND** announced somewhat cryptically that his reporters and editors would have to supply for their jobs.

"With significant changes in the media business in recent years including changes in approach, format and staffing, we are redefining journalism jobs for the future and our vibrant website, *BurlingtonFreePress.com*," Townsend wrote near the bottom of



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the pace. "During the next several weeks, the staff will apply for those jobs with new expectations. We expect time for adaptation to the change in structure."

Townsend declined to elaborate and rebuffed questions from the media.

"I don't talk to you guys," he told Seven Days last Wednesday after the People's gubernatorial debate. "I'm old-fashioned when it comes to competition."

Sources inside the *Free Press*/Burlington headquarters have filled in at least some of the gaps.

They say they were informed last Tuesday that 22 out of 26 editorial staffers must apply for new jobs with different titles. According to a document obtained by *Seven Days*, applications are due today, though sources say the computer system through which staffers are supposed to apply was malfunctioning in recent days. The review was to be conducted next week, according to the document, and final decisions will be announced the week of October 22.

Rear current employees are exempt from the process. Townsend, associate editor **ADAM TOWNSEND**, news editor **CLORIS WHELAN** and women reporter **MIKE EDWARDS**.

How many positions will be eliminated isn't as clear. We've heard between two and four, though one source cautioned that the house has provided conflicting information.

Other papers owned by Virginia-based Gannett Company Inc. have been expected to shed 15 percent from newsroom budgets in this round of layoffs that spread throughout the organization. So it's possible the number of job losses will depend on the salaries of those leaving. Also unclear is whether *Benning's*'s departure will be covered.

A list of new positions obtained by *Seven Days* provides some clues about the moves in which the *Free Press* hopes to diversify its dwindling resources. The paper plans to replace four reporters for its "Citizenhood team," close for its "watchdog team," and a reporter each for its Gen on Mountain, Innovate and Servers sections.

Other available positions include "content coach," "engagement editor," "planning editor" and "audience analyst."

Sources say that station has become increasingly focused on such metrics in recent months. Reporters are expected to monitor the number of clicks their stories receive on a daily basis and e-mail headlines and copy to boost readership. Townsend alluded to the new priority in his note to readers after printing a story **ONE HUNDRED** wrote about IBM earlier this month.

"We can make adjustments instantly as we move along in the cycle of news to elevate a story package by adding more information, revising of headlines or rewriting a lead," Townsend wrote. "Our small change can lift story interest from

the bottom to the top of readership, often a matter of minutes. This is how close readers pay attention to the story."

MAIT NATHAN, one of 13 employees laid off by the *Free Press* last August, has been following his former colleague's story regularly since. If you're going to look for him, you'd better believe he doesn't have to go through the resignation process.

"The day I got laid off, I came home and told my husband, and he basically said, 'Thank God! It's just the stress level. I didn't even realize,'" says Nathan, who's now juggling several jobs. "His just wants work for an outlet you're reporting. In hindsight, I think I stopped reporting for Gannett a little bit while I was working there."

Media Notes

In a repeat last Thursday night on the ongoing end of accused teacher **ADAM PAUL**, WCAX-TV aired a graphic photo of his alleged victim, St. Johnsbury teacher **MELISSA JOHNS**.

The photograph, displayed in open court earlier that day, depicted Johns as she was found in March 2012 in the Connecticut River.

Seconds after the story aired, news anchor **ANDREW KELLY** apologized for the photo's inclusion. Within minutes, the station took to social media to reiterate the apology.

"We used a photo in our 6 o'clock report that should NEVER have been used," the station wrote on Facebook. "We are now erasing how something so egregious could happen. We are deeply sorry."

WCAX news director **ANDREW KELLY** did not respond to *Seven Days*'s requests for comment last week, but said Monday morning that the station had spent the previous days apologizing to Johns' family and friends — and to the court on Friday, he attended proceedings at Vermont Superior Court in Burlington.

The station's "preliminary investigation," Tibbets said, found that it accidentally aired an earlier version of the photo before the photo in question had been replaced by another image.

"It was never intended to play," he said. "Even when [journalists] started, we were double-checking it to make sure that wasn't going to air, they were seeing the proper [version]."

He said the station was still trying to determine precisely why the wrong version was at one time and was "still evaluating the personnel" issue.

"One thing we're going to do from now on. If it's anything remotely sensitive, we're going to make sure we debate the first version so there's no chance it could be played," he said. ☺

Disclosure: WCAX and *Seven Days* are media partners, and *Paul Rivers* is an occasional, paid political analyst for WCAX.

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Wendy Lee

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Gubernatorial Candidate Emily Peyton Fights for a Place at the Table

BY ALICIA FRIESE

Emily Peyton was drawing a dragon. "I really should be doing this," she said mockingly, pointing her black pen at a pile of campaign materials to her right. Also on the table: a thick paperback titled *Extreme Prejudice: The Terrifying Story of the Patriot Act And the Cover-Ups of 9/11 and Iraq*.

Approximately 600,000 people live in Vermont. In the last election, 285,432 of them cast a ballot for governor; 5,868 voters — or 2 percent — picked Peyton.

The problem, according to Peyton, is that the media have willfully ignored her. "It's so disrespects to the people for the press to decide I'm not a viable candidate," she said last Friday during an interview at Red Hot Inkling in Middlebury.

In the same journal as her drawing, Peyton had sketched a 20-by-40-foot modular home. This is part of her platform: Build houses for homeless veterans from Hampshire, a concrete-like substance made from the plant's core, and manufacturers: Robb Joyce-quality corn, also from hemp. To end the opiate epidemic, end race hypnosis, meditation and emergence as loss of prescription parallels. To break free of the current monetary system, which is "controlled by people who are destroying the planet," establish a state bank. To increase food security, grow small plots of land to people in town and abroad.

Gubernatorial candidates need 500 signatures to get on the ballot in Vermont. This year there are seven contenders. Unlike some of them, Peyton, an independent running her third run, runs a lean-fish campaign. The lackluster of her tiny Toyota at full of lawn signs, which were cropping up in far corners of the state long before Republican Scott Milne or Libertarian Don Polidano were announced. She took a refurbished 50-year-old tractor bus around the state, stopping to march hand-drawn crosswalks.

On the digital side, Peyton has a website — and she tweets a lot.

Pandering, however, is another matter. Peyton, who is supported financially by her composer father, has never done it. She and her supporters tend to be poor, and she'd share corporate money if ever came her way.

Applying many of the same strategies she employed to win votes, the 55-year-old Putney resident, who describes herself as an "Earth activist," has also been



Emily Peyton on Fox 30's broadcast of an informal candidate debate Thursday.

on a four-year crusade to get more media coverage.

In 2003, she started showing up at local newspaper, television and radio headquarters, demanding to be heard. When that didn't work, she used several outlets for excluding her from debates. This year, she got Vermont prisoners to send postcards to news organizations from their Kennedy cells, urging editors to "make more coverage of Emily Peyton's candidacy." Peyton gave the cards to Victor Hall, who was convicted of aggravated sexual assault, to distribute at the correctional facility where he is incarcerated. Hall had previously sent Peyton a nine-page letter charging to be innocent: "I'm not a judge but I think he's got a sincerity to him," she said.

Peyton takes full advantage of opportunities to have comments on websites, including those of media outlets such as Seven Days, lying into them for ignoring her. Her partner in the Hampshire project also contacted a Seven Days advertiser, alleging a "lack of impartiality in its coverage of political candidates" and censorship. "Let them know it's not OK with you," he wrote.

Peyton, who grew up in Princeton, N.J., speaks in a singsong voice with an acceptable hint of Southern drawl. She has sandy hair and a square jaw and

will likely voice at those eight words because they describe her, rather than her platform. Her appearance, or more specifically "her gaudy mannerisms," is one of Peyton's theories to explain why the press has decided she is not credible. Activists like her enjoy a "special relationship" with every party candidate, affording them coverage in exchange for "access" later on.

"To get more coverage, Peyton ran in the GOP primary this year. Contrary to her claim that media ignores her, it kind of worked. The Burlington Free Press ran a front-page story on her under the headline "New Face of Vermont GOP." Vermont Public Radio gave her 30 minutes of airtime and invited her to its primary debate.

Then Scott Milne entered the race, at the last minute and with little political experience. Turning up in frustration, Peyton described how the media flocked to him anyway, simply because he was assumed to have the Republican leadership's blessing. It's been so disconcerting, in fact, that Peyton is thinking about quitting politics after November.

Peyton's not the only candidate to push the limits of media relations. Peter Dumschatz, a perennial candidate for the Liberty Union Party who arrested in 2008 for refusing to leave the stage of

a gubernatorial debate he wasn't invited to. During the 1970s, Bernie Sanders ran for governor and U.S. senator in four elections and finished in the single digits in each race. He too looked out at local television stations for excluding him from debates.

It's OK for the press to promote credible candidates, some local news directors say. The public deserves to hear from the people who have a chance at winning the exclusion of others debates the debate.

But can the press objectively assess credibility? Neither Peyton nor Dumschatz thinks so.

With polling they can, according to Kelly McBride, a media ethics expert at the Poynter Institute, a Florida-based journalism-training center. "This is not a new thing for us unknown or a dark horse to complain that they are being disenfranchised because they can't break through," McBride said. "I think independent legitimate polling is the only way to know whether somebody is a serious contender or not." Post election results weeks, too, she added.

Peyton finished 2 percent in one of the first polls of the gubernatorial race conducted in late summer by CBS News, the New York Times and YouGov.

But without press attention, isn't it nearly impossible to poll well?

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Not so, in Melinda's view. "I don't see it as a chicken-or-egg question, because it's not the responsibility of the media to do public relations for a candidate." In her opinion, "There are lots of political strategies for getting an unknown candidate into the public sphere. There's a political machine for doing that, and the press can't be the political machine."

Looking at the last four gubernatorial debates — each of which has featured a different cast of candidates — it's clear the Vermont press corps isn't letting poll numbers be its only guide.

Some news organizations kept it black and white — the *Burlington Free*

Press invited candidates with majority-party status, Vermont PBS invited everyone to participate, and it always does. Peyton was one of seven candidates who would be governor, and she used her terms to make multiple plays for a state back. She stood next to Shumlin, who also backs from Peyton, and before the cameras, starting rolling, tried repeatedly to engage him in conversation. His much less an officer, Peyton later explained, she was in charge of a state health or tax-fund funding program, and she'd drop out of the race.

WGBV FM's Mark Johnson decided when to invite to his Thursday World's Fair debate. He asked himself whether a candidate is credible — a marker he readily admits is subjective — and whether they are "actively campaigning."

This year, Johnson determined that Gov. Peter Shumlin, Milne and Policanso fit the bill. If other candidates made the effort to complete what being left off the roster, he decided in advance that he'd invite them, too.

With Peyton, predictably did. "I think she added to the debate that day," Johnson said, despite the fact that she "chronically resisted me offering interviews" throughout.

"It's a real balance," Johnson said. "You want voters to have a chance to see the candidates who have a chance of winning really debate each other head to head, but I don't think we're the press want to be in a position where we are

marginalizing people or making judgments for the voters."

Vermont Public Radio left Peyton off its guest list, writing Shumlin, Milne and Policanso in its general election debate. News director John Dillon said VPR sticks to major party candidates with occasional exceptions if someone has shown a "significant presence" in the campaign.

"We included Policanso after some discussion because he had registered almost 15 percent in a Republican primary," Dillon explained, where as Peyton came in with just under 7 percent.

The debate on WCAX was a cooler affair, with only Shumlin and Milne standing at side-by-side podiums. News director Anne Thibault said he relies on fundraising reports and polling to gauge a candidate's "electability" and he considers double-digit polling a good indicator of this.

Last Thursday during the Vermont PBS debate, moderator Stewart Ledbetter asked candidates if they could make one bill by the legislature, what would you choose? Peyton didn't meet

that time. She said he had four minutes to argue for inclusion. "I'd like to make sure that every public debate for public office includes every balloted candidate. *Burlington Herald*, *Times Argus*, *Vermont Digger*, *Seven Days* and other press have never ever run one article about any platform so that you know what I have in other."

Peyton is not immune to people's impressions. She has a black box full of bumper stickers (overpriced, fabric, imitated) around, showing the plants potential to anyone who'll look, and sometimes she'll hear people "blowing" about it. At one point during the interview she paused mid-sentence and said "There's good energy and bad energy right? — We've got a lot of bad energy going on in government and corporations. And we've got a lot of wonderful energy people who are doing new things like farming, and that's the energy we need to move forward."

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Farmers Run Afoul of Labor Laws — and Pay for It

BY KATHRYN FLAGG

On a sunny blustery afternoon last week, Ann Manning maneuvered a tractor carrying a large round bale of haylage into the barn at Butterworks Farm, a bustling Westfield region dairy and grocery store, in the small milk-processing plant, Thomas Pears shunted quarts of yogurt, made from milk from the farm's big-cup Jersey, from the filling machine onto a cart.

One of these jobs — Manning's — is considered agricultural labor under the Fair Labor Standards Act, so it is exempt from regulations such as overtime. The other one — Pears's — isn't exempt. Failing to draw that distinction has landed some Vermont farms, including Butterworks, in hot water with the U.S. Department of Labor.

DOL has investigated 22 Vermont farms since January 2013, according to its regional labor and wage division. The result? Farmers — many of whom were reportedly surprised to learn that they weren't in compliance with labor law — faced civil fines and hefty bills for back wages. The bills ranged from a few thousand dollars to six figures, according to Alyson Eastman, an Orwell bookkeeper and accountant who specializes in farm labor.

**NOBODY WORKS UNDER
12- OR 14-HOUR DAYS
IN FARMING
IN THE SUMMER.**

ENID WONNACOTT

In the case of Butterworks, a DOL investigation initiated in April 2013 included 38 on-site interviews with current and former employees, as well as a detailed examination of payroll records dating back to 2010. It turned out the company owed \$11,000 in back wages.

Jack Lator and he had no idea he was violating the labor law. "It took the wind out of my sails for a while," said the congenial, bearded owner of Butterworks Farm, an elder statesman in natural organic farming circles. He soon learned that if a worker doing approved agricultural tasks spent even an hour or two processing yogurt or milking goats, all of his or her labor in excess of 40 hours a week — regardless of how it was spent — would be subject to overtime pay.

AGRICULTURE



Jack Lator of Butterworks Farm

Milking cows? Ag.
Turning that milk into yogurt or kefir? Nope.

Sowing wheat? Ag.

Milking fowl in the grocery? Nope.

The unexpected bill threw Butterworks for a loop. Overtime just isn't in the budget, Lator said. Some of his employees were already making relatively high wages — up to \$17 an hour. The time-and-a-half rate for overtime jumped that to more than \$25 an hour.

"We're still farmers," said Lator. "We get up, we milk cows, we grow goats. We've got to be our tractor hire, every one else." By adding store-bought "milk yogurt" and "dry black beans" to the to-do list, he said, Butterworks "lost the advantage" other farms enjoy.

Agricultural labor is afforded certain exemptions under the 1938 law that gave Americans the 40-hour work week. Ag workers don't qualify for overtime pay — and in some cases, farmers are even exempt from paying minimum wages. The exemptions derived from a congressional desire to protect family farms and recognize the variability of seasonal work, said Daniel Cronin, who directs the Manchester, NH, office of DOL's wage and hour division.

But when farms begin diversifying — by making value-added products such as yogurt or apple pies, or aggregating products from other farms, for

instance — their workers can lose those exemptions.

One farmer said the crackdown has done more harm than good. Speaking as a coalition of unemployed, the individual suggested that some agricultural colleagues have capped the number of hours employees can work in an effort to avoid overtime, cutting some of those workers to near zero to other jobs.

A number of larger Vermont farms have also reportedly cut their internship programs for fear of running afoul of DOL, according to the same farmer. "Education is not an acceptable form of compensation."

Lator isn't taking any chances. When a young New York farmer offered to work in his grocery in exchange for the experience — and valuable livestock feed for his pigs — he wound up paying her minimum wage, just to be safe.

Cronin said the ramped-up enforcement came at the urging of higher ups at DOL, and that agricultural labor was a matter of interest in particular because the workers — sometimes migrants or seasonal labor — can be a vulnerable population.

"We were encouraged to check agricultural compliance in all areas of our office," said Cronin. Manpower had been a shifting factor in the past, but with more hours on the ground in the form of additional investigators, Cronin

said, "We had more resources to invest, and were reminded to make sure that we were following the operating plan."

Cronin acknowledged that the violations, in some cases, came as a result of farmers following the advice of local and regional agricultural specialists.

"Farmers are encouraged to become more profitable," said Cronin, noting that state and regional ag officials promote value-added processing as a way to make farms financially viable. "However, when they change the raw and unmanufactured state of the agricultural commodity," Cronin said of Vermont farmers, "it can take them outside the definition of agriculture."

It didn't help that the messenger, Vermont investigator Kelly Gennelly, sometimes showed up unannounced and flashed her badge, according to Lator and others. With "game blurring" as one farmer put it, others have reacted better in advance of DOL's visits.

Since the investigation of Butterworks, Lator has made changes. Some employees have been promoted from hourly to salaried positions. Hourly ones are scheduled so they are less likely to work overtime.

But it's not always possible.

"In farming, you make hay while the sun shines," said Reid Wonnacott, the executive director of the Northeast Farming Association of Vermont. That means long hours in a short window

And the nature of work on diversified farms doesn't necessarily fit neatly into DOL's definitions of agricultural versus nonagricultural labor. At harvest time, pickers can put in countless hours, without overtime pay, harvesting fruit. But processing that fruit into jam or pie or cider — which happens at the same time of year — doesn't qualify for the same exemption.

"Nobody works under 12- or 14-hour days in farming in the summer," said Woonsocket.

According to Woonsocket, the labor exclusion has had unintended consequences. Farming workers in the farm-to-table arc of a food producer is suddenly much more complicated. Some larger operations are driving bright lines between "ag" and "processing" staff — although even that isn't always possible during the busiest times of year. And for workers who want to learn about both growing food and value-added processing, those distinctions can be frustrating.

But Eastman doesn't have much sympathy for farmers who complain about the enforcement of the standing law. She points out that other food producers who aren't also farmers have never enjoyed agricultural exemptions.

"You can't have your cake and eat it, too," said Eastman.

She urged farmers to simply ask if they have questions about how they should apply when completed labor laws to their own business. So did Comm, at the regional DOL office, noting that the federal investigators are prohibited



from opening an investigation based on a farmer's query.

As Woonsocket sees it, the message from DOL today is, "We want to work with farmers." And after a flurry of workshops and forums in recent months, she believes more farmers do understand the rules.

"There's a whole other conversation of, are these the right regulations?" and Woonsocket. "Are these farmer-centric enough?" And, Do they make sense in light of changing agricultural practices?

Woonsocket, for one, doesn't think so. She sees little "business sense" in applying the same regulations that govern massive industrial-scale agriculture to small, diversified farms. But she acknowledges there's little chance that a handful of small producers in Vermont could influence U.S. policy.

"It's all federal labor law," agreed Lamer. "There's no debating."

This month marks 35 years since



Workers processing dairy products at Goldenrocks Farm.

Butterworks Farm acquired its milk-handling license. What started with a family cow and experiments in the Lamoille kitchen grew, slowly, into a business that today employs 12 workers and does \$1.8 million in annual sales. Jack and Anne Lamer, now in their 60s, are exploring the possibility of converting Butterworks to an employee-owned model as they transition out of the business.

But profit margins are tight, which explains the difficulty posed by the overtime issue. The Lamers, for instance, dropped their health insurance in 2008 — if just wasn't in the budget. When Jack Lamer wound up in the hospital for eight days last year with cancer and kidney failure in addition, sure help in cash with in-home nursing, he faced bills totaling more than \$40,000. Customers and fellow farmers banded together to raise the money to cover those costs.

Lamer is truly healthier today than he was at this time last year. "We live in a beautiful place, surrounded by a lot of nice people," he said. He tries to focus on the positive. Even so, Lamer, who describes himself wryly as a food radical and rebel, is still smarting after his clash with DOL.

He's at work on a second book for Vermont publishing house Chelsea Green after his guide to organic grain growing was released last year. In light of his recent experience, though, Lamer will likely add a cautionary postscript or two to his Letter to a Young Farmer, as the new book is currently titled.

"What it boils down to, you start out by dipping your toe into the system," said Lamer. "And then the rules and the regulations start coming up your leg. Right now I feel like I'm about up to my eyeballs." ☐

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BURLINGTON, VERMONT

A Last-Minute Candidate Takes On Vermont's Veteran Attorney General

BY MARK DAVIS

Until recently, Vermont Attorney General Bill Sorrell, a Democrat who has been in office for 17 years, appeared comfortably headed for reelection in a race that seemed a foregone conclusion.

Shane McCormack, a contracts lawyer in Burlington, assumed that someone would challenge Sorrell. After all, the attorney general had nearly been unseated in the Democratic primary in 2002, and Republicans usually manage to put at least a token opponent on the ballot. But no filing deadlines came and went, so an upset seemed unlikely.

McCormack, an Underhill resident who has never run for office, didn't want to see the incumbent go unchallenged. So he recruited a last-minute write-in campaign for the Republican line, convincing more than 700 Vermonters to across his name on the ballot in the August primary. It was enough to swing his party's nomination and win a spot in the November one.

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BILL SORRELL

Since then, McCormack has been driving across Vermont introducing himself to Republicans and trying to overcome the stigma usually attached to write-in candidates.

"That's the problem, no one knows who I am," McCormack, 38, told us in an interview. "That's part of the challenge of being a write-in. There's a general assumption that there's something wrong with you, or you want to talk about fringe issues. But I don't think it's unreasonable."

McCormack spent most of his childhood in Jericho and Charlotte — and, like Sorrell, graduated from the private, Catholic Rice Memorial High School in South Burlington. He got his law degree and MBA from Boston University in 2000, and after four years at college New York City firm, returned to Vermont, where he and his wife are raising four young children. McCormack is still working full-time on his commercial lending and business law cases while he tries to attend bar campaign events a week. "It's completely outside my comfort zone," he said of the speeches, dinners and other Republican Party fundraisers "but I enjoy it."

Every chance he gets, McCormack

charges that Sorrell has devoted too much time to filing lawsuits on consumer protections, and not enough to helping police and other prosecutors fight crimes in opiate abuse and related crime. In debates and interviews, he has mocked Sorrell's lawsuit against the makers of 5-Hour ENERGY, which alleges the company made false claims about the product's energizing effects. McCormack also criticized what he called Sorrell's "partisan" lobbying of the U.S. Food and Drug Administration to ban medical cigarettes.

elections who went door-to-door in central and northern Vermont knocking bells, porch. The attorney general's office alleges customers received boxes of food-calling meat that weighed less than promised.

Sorrell grew up in Burlington at the same time as former governor Howard Dean and the two families were close. Sorrell earned his law degree from Cornell Law School but returned to Vermont to be Christensen County state's attorney from 1977 to 1978 before taking a job in private practice. He served as Vermont's secretary

McCormack said it isn't enough. If elected, he said, he would press away from consumer-protection issues and devote more staff attorney time to help police and prosecutors reduce the use of heroin and illegally obtained prescription opiates.

McCormack noted that the attorney general's office has declined three attempts to drug crimes. That's the same number of lawyers that Sorrell has assigned to his defense of Vermont's GMO labeling law, which has already been challenged by food industry groups.

"We get three lawyers signing checks on the GMO case. He has 10 days' leave from many lawyers working on 5-Hour ENERGY," McCormack said. He described those as lost "opportunities." (The candidates agree that Vermont lawmakers will eventually legalize marijuana. Both support drug courts and alternative justice programs designed to get nonviolent drug offenders out of the legal system and into treatment programs.)

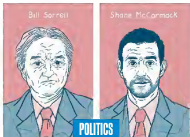
McCormack's criticisms are similar to those leveled by Christensen County State's Attorney T.J. Donovan during his failed 2012 run against Sorrell in the Democratic primary. To be successful, the latest contender for Sorrell's seat knows he'll need to convince the state's Republicans and Democrats who sided with Donovan two years ago. Sorrell won by more than 700 votes in the closest race of his career.

To that end, McCormack has failed Sorrell for taking contributions from firms that have worked for the state. During the Great Recession, Sorrell's office joined with representatives of other state and union pension funds in a class-action lawsuit against Bank of America's Countrywide Mortgage Corp., alleging the company knowingly handled risky securities on subprime mortgages.

The lawsuit was settled for \$300 million in 2010. One of Sorrell's assistants filed a motion in federal court demanding the plaintiff's decision to award \$10 million of the settlement to the private firm that handled much of the work. Banker, Taper, Maltzer & Check.

Last month, that firm, which his office in Pennsylvania and California, donated \$2,000 to Sorrell's campaign.

It isn't the only questionable contribution, according to McCormack. Another came from Dallas-based Biron & Budd, one of three companies the state hired to litigate a groundwater contamination case against the nation's top gasoline providers. Sorrell's campaign received an \$1,000 donation from Biron & Budd, which Sorrell claimed was chosen for his expertise and



"If you're asking yourself what is the No. 1 threat you see, you can't be looking at Starbucks," McCormack said of the attorney general's risk. "You have to look at what is killing people. You have to allocate the most resources to what is harming the most people. Leadership is about taking the limited resources you have and saying, 'This matters.'"

Sorrell, 61, said he takes pride in his duties on behalf of consumers. Smoking remains a leading public health risk, he said, and his office's effort to get companies to play by the rules is important to many residents.

"As I go around Vermont, there's not one aspect of my office that I receive many positive feedback on than our consumer-protection efforts," Sorrell said. "Consumers of Vermont deserve to have the law of Vermont enforced. My opponent thinks that government should let the marketplace work, and let consumers get their whiff from the marketplace. That's wicked thinking."

Sorrell also recently read a man

of administration, a key role overseeing numerous parts of the state's bureaucracy for five years before Davis appointed him attorney general. Within weeks, Sorrell launched the first of many actions against tobacco companies.

In following years, he helped defend state standards for automobile pollution, and sued so-called "patent troll" companies for violating Vermont's consumer protection laws.

The attorney general said he has also done plenty to help what both candidates characterize as an "opaque industry" that threatens the quality of life in Vermont. In the past two years, Sorrell has sent one of his assistants on a special assignment to Burlington to prosecute drug cases. Two other prosecutors from his office are working with the Vermont State Police Drug Task Force to prosecute dealers. Sorrell said.

"We do the most serious state court drug prosecutions of over the state," Sorrell said. "The big cases that don't go federal, by and large, are done by my office."

the Vermont Agency of Natural Resources. The other winning items have not made any contributions.

McCormack has proposed that Sorrell should not accept donations from any law firm that does time work for Vermont.

"I think that's wrong, and I think most people can appreciate that's wrong," McCormack said.

Sorrell said he has no intention to apologize for "There I received contributions from outside the state? Yes I have. Am I fine for campaigns contributors? Never."

Sorrell noted that he was before the U.S. Supreme Court in 2006 to defend Vermont's draconian law that would have

**LEADERSHIP IS
ABOUT TAKING
THE LIMITED
RESOURCES YOU
HAVE AND SAYING,
'THIS MATTERS.'**

SHANE MCCORMACK

tightly restricted private-sector donations to political candidates. In that case, the court ruled 6-3 that Vermont's law, which limited single contributions to state-wide candidates to \$400, among other restrictions, was a violation of free speech.

Sorrell and he would prefer it if those limits were in place today.

"The attorney general in the country has done more to fight large-money influence in campaigns," he said. McCormack has raised \$3,000 half from his own pocket, the other half from a couple of friends. In all, Sorrell has raised more than \$40,000.

While he said he sometimes gets advice from state Republicans, McCormack is handling almost all of his campaign himself, tracking on his own time and keeping the familiar words such as writing press releases, he says.

Sorrell, he cannot seem to fairly point and pokeholes for a political opponent. As a recent fundraiser dinner for Orange County Republicans in Rutland, McCormack, traveling well outside his Chittenden County comfort zone, tripped through his platform without stumbling or sounding robotic. He also made a crack about sharing a last name with Dick McCormack, a longtime liberal state senator from nearby Berlin. The gap was knowing golfers from the crowd of conservative students, most of whom were hearing from McCormack for the first time. Admittedly, Sorrell rushed up to introduce themselves and ask McCormack if he had brought any lawn signs they could put at their yards.

Sorrell has been making his own appearances at party events, but the incumbent requests no introductions. Last Wednesday, while McCormack carved out

a few minutes from his workshop to give an interview, Sorrell was in Washington, D.C., meeting with other attorneys general to announce that AT&T had agreed to a \$60 million settlement to resolve charges that it illegally misled consumers for some services. Sorrell quickly fired off a press release that earned him some free publicity. He said that up to \$1000 his attorneys could receive payment as a result.

But will it get voters to pay attention to this down-ballot race? Just as much of a challenge, according to both candidates is explaining exactly what the state office does. With an \$5 million budget and more than 40 staff attorneys, it's essentially

Vermont's law firm — best known for its role defending the state in civil lawsuits, big and small, and pursuing litigation on behalf of the state.

While the attorney general is informally known as "Vermont's chief law-enforcement officer," that moniker exaggerates the office's influence in fighting crime. Almost all criminal prosecutions in Vermont are handled at the discretion of 14 independently elected state attorneys, who answer to voters in their county. (State attorneys have attended to the partnerships that police have made with three of Sorrell's deputies to prosecute drug crimes.)

Much of the power of the attorney general's office comes from the bully pulpit and the ability to influence state legislators, according to Dan Cheney, who served as Vermont's attorney general from 1993 to 1999.

During his tenure, Cheney helped lawmakers overhaul the state's criminal code, scrapping arcane laws — including one prohibiting the "poisoning and poisoning of horses" — and simplifying more commonly invoked statutes.

"The attorney general is really in the best place to take a strong look at the architecture and say 'What can we be doing better?' and then convince the legislature that you're right," Cheney said.

Sorrell says his work in consumer protection has demonstrated his ability to do so, but McCormack insists that more could be done.

"This office is an incredibly powerful tool," McCormack said, "if you use it the right way." ☐

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Paula Poundstone Talks About Being the Queen of Off-the-Cuff Comedy

BY ETHAN DE SEIZE

Paula Poundstone had good her date touring the country's comedy clubs when, in 2001, she landed a career-changing gig as a regular performer at the National Public Radio news quiz show "Wait Wait... Don't Tell Me!" At NPR, Poundstone found an ideal venue for her off-the-cuff observational comedy.

She continues to tour regularly and is an in-demand voice actor, with many shows and films under her belt. Poundstone has written one book and has another due next year, and is a spokesperson for the American Library Association, somewhere, she's also found time to foster eight children and raise a brood of cats.

In advance of her October 27 show at RadioCity's Chandler Music Hall, Poundstone spoke with *Seven Days* from her home in Los Angeles about improv, cats, and technology addiction.

SD: You're known for your improvisational skills. Have any of your improv sessions with an audience ever gone awry?

PP: Very, very rarely. One time, I was taping a special, and I had engaged a woman in conversation. She told me



WHAT I'M DOING IS HAVING A CONVERSATION WITH THE CROWD ... IF YOU TALK TO ANYBODY FOR MORE THAN A FEW MINUTES, THERE'S GREAT STUFF THERE.

PAULA POUNDSTONE

she was engaged, and her fiancé was beside her. I asked what I thought was a perfectly innocuous question: Who asked whom? I didn't think she was Yo Olds Days, with somebody getting down on their knees, springing it as a total

surprise. But the guy beside her was very offended. He yelled, "What kind of question is that?"

But "improv" is sort of a bilingual thing. ... What I'm doing is having a conversation with the crowd. It's no

more "improvise" than is a conversation with anybody. It's not really all that amusing. If you talk to anybody for more than a few minutes, there's great stuff there. That's not because of me, that's because of the human condition. I'm a big advocate of humans.

SD: Many people know you for your appearance on NPR's "Wait Wait... Don't Tell Me!" How'd you get that gig?
PP: This is not a good interview answer, but the truth is they called me up and asked, "I'd never heard of [the show], so they sent me a cassette tape, and I put that cassette tape on the island in my kitchen. The money that I had at that time was it there and said, "I love that show! You gotta do that show!" So it was sunny recommended that's pretty much why. The money I have now has not affected my career as well. She seems just to take care of my child. Like that's worth anything.

SD: I know that Helen Mirren helped you out early in your career. How were you affected by her recent passing?
PP: There's something about it... that just kind of takes the world upside down. Suddenly, you just sure I understand

A Winooski Exhibit Puts Faces to Front Porch Forum Names

BY XIAN CHENG WARREN

A couple of summers ago, Winooski photographer **DAVE HIGGINS** attended two neighborhood 5th tries in a single day: one hosted by the Winooski River Department, the other by the O'Brien Community Center. Though the events were located within spitting distance, the results, the crowds couldn't have been more different.

"I'm the only person, I think, who went to both of them," Higgins says with a laugh, one smile at the **MAJOR SALAD & CONFECTIONERY**. "And all you wanted to do was pick up half of the people from one place and wave them to the other one," he adds more seriously, "because there's so much isolation in these subgroups."

Winooski's demographics have diversified significantly since Higgins arrived in the 1960s. Now in his early sixties, the retired UVM professor founded this university's photography program, and has been taking portraits of Winooski residents for more than 40 years. But his latest show he found his subjects in a new way — through the virtual neighborhood Front Porch Forum.

As Higgins speaks, café customers stop to check out the 25 framed photographs that line the walls. The subjects include a local local contemporary artist teaching a pile of leaves, an attractive young couple, one of whom had recently spotted a national controversy last summer when she criticized a sign touting the town as

breakers Elmer & Café, two smiling post office employees, and a family surrounded by a flock of chickens. Printed beneath each image is the text of a Winooski Front Porch Forum post.

Titled "Proud in Winooski!" the exhibit is Higgins' most recent photography project. Since April, he's been reaching out to FPF posters and asking them to do reconnaissance that say something about themselves and their post. His first portrait was the one of the family with chickens, which posted to FPF offering eggs.

Higgins approaches photography differently from most documentarians. Rather than trying to capture subjects off guard or composed, he actively works with them to create the final shot, using props, poses and costumes to help them craft a visual narrative about themselves. Afterwards, Higgins sometimes uses Photoshop to tweak or add elements to his images, which in practice creates a lo-fi collage effect.

But seamless execution isn't the point. "I like to think of these as collaborative," Higgins says. "I have some input about



DAVE HIGGINS

design anymore. Obviously, I'm sad, but I'm also feeling really confused. The truth is that I was unable to go to his memorial because I was working, but the irony of that is that I wouldn't be working if it were not for Robin. In the late 1970s, he really reignited audience interest in standup comedy. Before that, there were clubs, and sometimes comics told jokes in them. The suddenly voracious appetite for standup comedy came almost single-handedly from Robin. It's just a loss in every way.

SD: Here's an obscure nugget from your filmography. Apparently, in 1996, you voiced a character for an episode of the animated series "Tictroute." What do you remember about that experience?
FP: It's so long ago that I really don't remember. I think I was stoned.

But that reminds me. There was this Superman series, "Lois & Clark." I played some sort of computer villain. There are so many computer products in our house, and my son has electronics addiction. It's just a fucking nightmare. It looks very much like any other kind of addiction. He has video games and needs to get to his [video games]. It's really ugly.

SD: Right — and now many schools and colleges proudly boast that they'll give iPads to every student.
FP: They did that in Hoboken, N.J. I guess they came into some money, and that is what they decided to do with that money. Now, they have a whole full of laptops that they want to get rid of.

I was telling my son about this one night and he was like, "Why, why, why?" He's 16 and a moron. "OK, you tell me. Why do you think?" He says, "Kids broke them." Yes, that's one reason. "Kids stole them." Another reason. "There was nothing they could do to keep them off the wrong website?" That's correct. "And nobody paid attention to the teacher?" He came up with all that in a five minute conversation, but the school board and teachers and parents couldn't come up with that? I suppose it's like any other addiction: Society had to hit bottom before they put it out of it.

Contact: ethan@an-endgame.com

INFO

Public Foundation: Friday, October 17, 7:30 p.m., at Cherokee Music Hall in Randolph. \$10-40. cherokee-music.com

"lighting and composition and so forth, but I really wanted people, especially in this series, to decide what they wanted to include in the picture."

Many subjects responded to his project enthusiastically, others preferred to remain behind their computer screens. The "really crazy ones," Higgins says, never responded to him.

MOST OF THESE PEOPLE I ONLY MET WHILE DOING THE PROJECT.

BAN HIGGINS

Higgins' purpose in creating the show was twofold. First, it gave him an excuse to meet some of his neighbors face-to-face. "Most of these people I only met while doing the project," he says.

Second, the gallery show helps put faces to people in the neighborhood. Though FFP was launched in Burlington

with small neighborhoods in mind (many of the Burlington lots are limited to residents living within a few blocks), Winslow has put some faces to the entire 1267-neighborhood story. Many of the people Higgins photographed had never met him in person — but they recognized the names and addresses of other frequent FFP posters.

Finally, Higgins admits, he was looking forward to the opening reception, which was held last Thursday. "When you have 28 prints, that's 28 people that want to see what their picture looks like," he points out. That meant bringing Winslow residents from different city blocks and various walks of life into one room.

If only for one night, Higgins' project offered a chance to mix it up and meet the neighbors — no internet access required. ☐

Contact: stan@sevendaysvt.com

INFO

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Witness and Response:

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See 580-611 Burlington Post-Record for more information. This is not an official U.S. Army Corps of Military History (NPS) event.

FLEMING

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Vermont International Film Festival Expands and Projects

BY ETHAN DE SEIZE

You were aglow with movie love," said Yaelin Jervis to **ONLY YADIN**, describing Yadin's mood after seeing the 2012 Swedish film *We Are the Best!* Yadin concurred, remembering how she'd immediately announced that it would be the opening night film for the upcoming **VERMONT INTERNATIONAL FILM FESTIVAL**.

Yadin is the executive director of the **VERMONT INTERNATIONAL FILM FOUNDATION**, which stages the annual Burlington-based VTIFF, and she programmed this year's lineup along with four other local cinephiles. Her "movie love" has, in the eight years since Yadin took over as director, become increasingly important to the festival's mission.

Over 31 days, starting October 24, VTIFF will offer a wealth of documentaries and narrative features both vintage and new. Countries represented chronologically include Latvia, Iceland, Turkey, Spain and South Korea, most titles will run twice on one of the **MAIN STREET LANDING PERFORMANCE ARTS CENTER**'s two screens.

Unlike larger, more renowned festivals in more populous cities, VTIFF (as shepherds that confidently refers to both the festival and its parent organization) is crowded and does not issue a call for entries. As Yadin describes it, the decision to curate was both necessary and beneficial. "When you call for entries," she says, "you get hundreds and hundreds of submissions, which requires a lot of staff to sort through them. We don't have that capacity. It also means that most of them are bad, anyway. So we decided a few years ago that the festival would be much better served if there was a programming committee that went out and searched for films."

One strand of the festival does solicit cinematic submissions: the Vermont Filmmakers' Showcase. About half of the 23 local entries were ultimately selected for VTIFF. They include several that may be familiar to *Seven Days* readers, such as the documentary *Divided We Bleed*, telling the story of Vermont's scale-of-the-pain family-run dairy farm; Colin Thompson's narrative feature *Lower's Grove*, about a soul-searching therapist; and 200 *Wood/Where/Yet*, a doc about filmmaker Zak Winkless.

Yadin isn't looking ahead to the festival's death of staff. She's the sole full-time employee. Jervis, who joined in April



Ariel Winkless (above) and Yaelin Jervis

as executive assistant and outreach coordinator, works part-time for VTIFF, as does administrative assistant **JANNA THOMAS**. Everyone else, from program

managers to ticket sellers, is a volunteer. VTIFF's status as a small festival is reflected in its humble headquarters—a single, windowless room in downtown Burlington. While it's not in the same league as the festivals Toronto or Venice film fests, VTIFF has optimized its limited resources, bringing 42 features and more than 90 shorts to Burlington for its 29th iteration.

HER "MOVIE LOVE" HAS, IN THE EIGHT YEARS SINCE YADIN TOOK OVER AS DIRECTOR, BECOME INCREASINGLY IMPORTANT TO THE FESTIVAL'S MISSION.

According to Yadin, the festival's audience has increased about 30 percent every year since 2009. That growth, she suggests, is due at least in part to a broadening of VTIFF's mission to embrace more fully the "movie love" that inspires cinephiles like Yadin and Jervis.

When it was founded nearly three decades ago, VTIFF took on its mission through the exhibition of cinema of social justice. Films were chosen more on the basis of

their political leanings than on their cinematic value. Yadin says that, ever since she joined the festival board several years ago, she's felt "that we needed to gradually shift away from being identified as a 'social issue' film festival. We need to be a film festival."

That doesn't mean films with unambiguous social equality on forbidden at VTIFF, just that first and foremost they must be good films. VTIFF's mission is now more explicitly cinematic, Yadin says. Its goals are to show films from all over the world that aren't usually played in local theaters—films people might not discover on their own. As Yadin puts it, films that are "not necessarily about injustice, but that have something to say in terms of cinematic language."

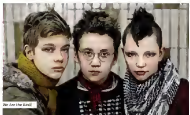
Added to name films that fit that bill

especially well, Yadin and Jervis cite several. Though she's cautious about overselling it, Yadin can't hide her enthusiasm for the Icelandic tragicomedy *Of Horses and Men*. Being an assistant herself, she's also very excited that the festival will showcase several works by visionary Canadian filmmaker Norman McLaren. Jervis is a "huge fan" of the Harry Potter-esque Spanish film *Zip & Zap and the Marble Gang*, which he calls "Spielbergian." He also singles out Michel Gondry's most recent feature, the faithful romance *Mood* Dodge.

This year, the programming committee found that of the 42 features selected, 16 were directed by women—a percentage far higher than in mainstream American filmmaking. "We were looking for what we felt were interesting films," says Yadin. "The result was to the pleasure of everybody on the committee, that a high number of them were made by women." That roster includes films by established auteurs (Catherine Breillat's autobiographical *Blaise* of Whistled), first-time directors (British filmmaker Anna Lily Armstrong's horror film *A Girl Walks Home Alone at Night*) and much-seeking documentaries (Pamela Yates' *Gracie: How to Not a Dictator*).

Other such themes emerged organically, some are highlighted in the festival program, which was distributed in late week's *Seven Days* and a downloadable PDF. One, "Emerging Filmmakers" showcases the work of up-and-coming directors; "Artists in Action" presents films about

VERMONT FILM FOUNDATION



See *Zip & Zap*

With Songs, Star Pupils Pay Voice Teacher a Classical Tribute

BY AMY LILLY

Go see a musical in Vermont, and it's likely that the lead singers have trained with **ROD**. Founder of the musical-theater program at New York City's Circle in the Square Theatre School, Reed is a veteran voice teacher who has guided more a singer all the way to Broadway from his home studio in South Burlington.

Singer's Art intended to boost former students' careers in the selective world of classical singing. Colomero, 26, and Pease, 25, say they are excited for the opportunity. Both work two jobs — in Manhattan and Burlington, respectively — while doing auditions and awaiting gigs. Colomero is performing a recital series in Long Island churches. Pease will premiere an opera in Toronto and

sing *Pagliaro* in Mozart's *The Magic Flute* in Seattle.

"The boys," as Reed, 69, calls his former students, began training with him in group lessons during their first years at Rice Memorial High School in South Burlington. They quickly moved to private lessons. Says Colomero, who grew up in Charlotte, "After a year, [Reed] started throwing in some classical music — Tannea's aria from *Magic Flute*," and, eventually, art songs by Ralph Vaughan Williams and Schumann. "Really, it clicked."

When it came time for college applications, Reed helped Colomero put together an audition package of five songs, then got on the phone and negotiated better financial aid packages with two schools. Colomero arrived at Purchase College, State University of New York, to find that thanks to Reed's training, he could already hit the high notes.

Pease, of Shelburne, has a similar story. "He got me through college auditions, and he got me into Eastern [School of Music]," says the baritone. "He did a great job of making me sing lightly." Few other entering students had his level of technical training, Pease notes.

Pamela Ortol, of Shelburne, notes that Reed's "understanding of the physiology of singing is outstanding." That's clear from a conversation with the voice teacher in his meticulously arranged Spear Street home. Describing classical



Scotty Pease

voice known as Reed's work with aspiring opera singers. As a classically trained singer himself, he makes sure his students have a solid foundation in classical technique. If a student wants to sing in *Evie*, for instance, he or she must first learn how to tackle art songs in German and French.

Some end up liking that track better. Case in point: Two of Reed's former students, *Evie* costars **CHRISTOPHER COLOMERO** and baritone **ROBERT PEASE**, will go on to pursue careers in opera. This Sunday the young singers will show off their classical chops (and a couple of Broadway tunes) in a Burlington recital series paired by pianist **PAUL ORTEL**.

Reed planned the concert as the first in a twice-a-year series called "The

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DROP TARGET

Drop Target is a handmade magazine of short-panel pairings by cartoonist Jan Chai and Alex Loogovich. Each issue is packed with articles, game reviews, interviews, and "Dream Machines," panel machines that don't currently exist, but ones that we dream up. Each issue features a colorful cover spread drawn by a guest artist. The newest issue (104) features a cover spread drawn by cartoonist Gabby Schulz (GMA, Kim Dail). You can read more of Gabby's mordant comics in his collection of short stories, *Wishes to the Dark Places* (2009, Microquartz Publishing) and in his graphic novel, *Musure* (2009, Secret Acres). You can see more of Gabby's work at his website:

<http://www.gabbysplayhouse.com/>

DREAM MACHINES

Big Mushroom Hunter D dreamed Up by Gabby Schulz

In panel art, as in life, sometimes you get a hankering to remove yourself from the jarring combination of all the flashing lights and loud noises, and just sink in the placid splendor of Nature. And as much as my internal gland craves the forests, ADHD puts my dreams panel machines. I also wonder if maybe a quiet, meditative style of panelwork isn't the fun — a table that you move like a drill through the woods than a roller coaster ride.

This is the idea behind *Big Mushroom Hunter*, a table rigged up like a little mechanized wood-lath saw — sort of like those old quarry shoring devices you still see at theme parks or hunting-supply megastores. Only you don't shoot anything — your goal is just to panter around in search of some choice edible mushrooms, which are listed as a series of signs in the quadrant at the bottom center of the table.

While you complete each stage, you are also moved in the rhythm and sounds of a lush forest environment. Your bell pines among shady ferns, gnarled trees, hollow logs, mossy rocks, and a rising stream — and of course, a lot of cool looking mushrooms. Your movements are accompanied by sounds of cicadas, frogs, birds, wind and oak. Each ramp is marked as a "path" named for a different type of tree that associated with fungal growth. And what goes about wild mushrooms would be complete without a "mushroom poisoning" sign.

Of course it goes without saying that — with its huge hankies, plastic chairs, and showers, whimsy parties — *Big Mushroom Hunter* is totally unsustainable, and would never be built or bought by any sane person. But still, one can dream.

Check out the rest of Gabby's *Dream Machines*, and a lot more panel art in the new issue of *Drop Target*:

www.dropmagazine.blogspot.com



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Dear Cecil,

Why are girls and women not given the title "Junior," "II," etc., when named after their mothers, as boys are when named after their fathers? I've never come across a woman with this sort of suffix on her name.

Jorge Martinez

Bloody hell, I'll grant the two of you may not be chimney, but surely you've heard of the well-known Englishwoman Elizabeth II.

You may think monarchical naming practices have nothing to do with your question. But they do. They illustrate what's going on here: the progeny who need to be chronologically numbered (or, anyway, ordered chronologically) are the ones who rule — and generally, though not always, they're born male.

I don't mean to overemphasize the full head of the patriarchy. Naming a child is, above all, a personal matter. The first order of business is to identify what family or tribe you belong to — in ancient times, and to a considerable extent now, these were the people whose lore, values, and customs you'd inherit.

That done, you needed a name to distinguish you from your relatives. In principle, nothing prevents parents from inventing names for this purpose; in practice, the number of widely used given names

in most societies is relatively small. To avoid duplication, a common practice has been to pile on additional names or suffixes.

Some of these were less imaginative than others. When the early Romans needed to keep their kids straight, they evidently numbered them. The Roman emperor we know as Augustus was in his youth called Octavian, from the Latin for "eighth." That's not because Augustus himself was the eighth-born child; by the emperor's day, Octavian was a family name and had lost any strictly numerical significance. But perhaps one of his ancestors had been.

For girls in classical Rome, though, sequential naming remained liberally descriptive, since all girls in a family bore the same name, the feminine form of the family name, often without any distinguishing given names. Thus, sequential names. The daughters of the general Scipio Africanus, whose family name was Cornelia, were known as Cornelia Africana Major and Cornelia Africana



Spanish-speaking countries where a child receives family names from the father's and mother's sides — e.g., Gabriel Garcia Marquez, son of Gabriel Elgueta Garcia and Lina Santiago Marquez Iguain — doesn't really count as an exception. What's combined there are, effectively, the family names of the kid's father and maternal grandfather.

Glance exceptions do exist. In Greek literature, the hero Achilles is sometimes identified as "Achilles, son of Thetis," a sea goddess. But there you go: Achilles's father was a mere mortal king, Peleus. Once the old man looked up with Thetis, he was outwitted.

You say my point. In a male-dominated world, it was named after his father is commonplace. A daughter named after her mother is fairly unusual, and a daughter whose naming is proclaimed with the title "Junior" or "II" betokens a woman — perhaps two women — of unusual stature. Consider a few modern examples.

Anna Eleanor Roosevelt. It was the daughter child and only daughter of President Franklin Delano Roosevelt and Anna Eleanor Roosevelt. In New York Supreme Court

documents, not only was the younger Anna Eleanor referred to as "2nd," her mother was referred to as "Sr."

Wendell Melville Slater. It was a child prodigy given a classical education as a toddler by his like-named mother. She reputedly spoke six languages, was typing at age 6 and had translated Melville Grosse into Esperanto by age eight. A prolific writer, she's best remembered for the couplet "In fourteen hundred ninety-two / Columbus sailed the ocean blue." Miss de Jille toured the U.S. in the 1920s scouting for other prodigies.

Dorothy Fuldheim. Applied the "Sr." suffix to her similarly named daughter, who grew up to be a professor at Case Western Reserve University.

Caroline Barron. Je designs fragrances for her mother, the fashion designer.

Nancy Sinatra, daughter of Frank Sinatra and Nancy Barbara Sinatra, is sometimes referred to as Nancy Sinatra Jr. The senior Nancy is chiefly known for having been the wife of one entertainer and the mother of another. However, on the evidence of other women who named their daughters after the mother, I'd guess she's not someone I'd care to cross.

INFO

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Stevens Mills

Kenneth Kingsley was sitting beside me in the shotgun seat of my taxi on a mild and sunny weekday afternoon.

"I never imagined something like this would happen to me."

"Yep," I commented. "We never do."

My customer had just spent some life sitting time at Fletcher Allen hospital during "a few valves" installed in his chest. I was driving him back to Stevens Mills, the site of the family farm where he's lived his whole life. Well, not yet, thanks to the heart valves and the skill of his surgeon.

"Do they want you to do exercise now?" I asked. "You know — like rehab?"

"Not really," he replied. "I'm not supposed to lift over 10 pounds for the next month. 'Take it easy' is what they told me, basically."

Ken was wearing the classic outfit of a Green Mountain farmer: well-worn blue trousers, brown work boots and a plaid flannel shirt — in this case with a rectangular patch of lily green, very red and off-white. He was a slim, good-looking older man, with angular features and wavy black hair.

Glancing over his hip, I looked on the man standing up to speak in Norman Rockwell's oil painting titled "Freedom of Speech" from his famous 1943 series known as "The Four Freedoms." This guy, I thought, could be the older version of that man. Then, realizing that Rockwell based the drawing on a Vermont town meeting, I almost said out loud, "Well, there you go."

Our destination was close to the Canadian border, west of Jay Peak

There's a couple routes to get there — all gorgeous, especially at the end of the foliage season. I chose to take the interstate to St. Albans, then to cut across Franklin County.

"So you said you live on your family farm?" I asked, reinforcing our conversation. "How many generations back does it go?"

GLANCING OVER AT HIM, I FLASHED ON THE MAN STANDING UP TO SPEAK IN NORMAN ROCKWELL'S OIL PAINTING TITLED "FREEDOM OF SPEECH."

"My parents bought it in 1945 for 43 hundred dollars. And then, the next year, I was born. It never married, but I lived a real life in it. Before now 10 years old."

Ken took a deep breath, perhaps working out the kinks in those new valves. Adjusting himself in his seat, he continued the autobiography.

"Yep, the girlfriend told me she couldn't get pregnant anymore. Surprise. But didn't get me wrong — Ken's the best thing that ever happened to me. He gives me a reason to live. Well, that and my girlfriend, his mother."

"Now growing up in the Kingdom, I wondered if you got into Burlington much. Or at all, really?"

"No, not so much, but I did have a girlfriend there once. Used to date down to see her." She stopped about, and I thought I detected just the hint of a smile. "That was a waste of gasoline," he added.

I chuckled at Ken's dry Vermont wit, and asked, "So where'd you go to hang

out and relax? Were there any bars in the town up there?"

"Well, every so often I would go to the town hall in St. Albans."

"St. Albans — what's that? A bar?"

"Big house."

"So, at some point, you took over the farm, and you're still working it?"

"Well, not so much anymore. I sold the cows 10 years ago, and that gave me a mental depression, and I started drinking hard liquor for the first time in my life. I wound up in the hospital up in

Montpelier for something or other, and they kept wanting to draw my blood to find out why, and they said, 'Mr. Kingsley, you're drinking a lot, aren't you?' I told 'em I was, and they said, 'Stop or it's gonna kill ya.' So I did."

"Just like that?" I asked. "Cold turkey?"

"Yep." We got off the highway and headed out on Route 306. Outside of Enosburg, we passed a huge cornfield. Ken saw me looking and said, "Yep, that was first best last night."

"How could you tell?"

"The tops of the cobs are white."

I looked over again, and, indeed, I could see the lightest dusting of white, like a sheer shower fluttering across the field. If Ken hadn't pointed it out, I never would have noticed. As much as I treasure the rural beauty of our state, I'm frequently reminded just what a city boy I am.

I thought of the year my customer had said he was born and did the math. What we baby boomers called "the war" remains a touchstone generation experience, even 40 years after it ended. "So did you see service in Vietnam?" I asked.

"Yep, they didn't call me up, I believe on account of I was an only child. A lot of my friends served, though. Yep, the Vermonters were the last troops, these farm boys and hunters. They learned how to stay still to trap and shoot deer, and that same patience got used for shooting Vietnam."

We passed a farm that had seen better days. It looked like someone still kept a garden, but the main buildings, including the barn, were in the early stages of collapse. Ken said, "That's my girlfriend's place. She worked it with her late husband. She still stays there some of the time, mostly in the summer."

Nearing Ken's home, we passed another farm and I noticed a herd of brown cows nibbling across the field. Ken said, "We're been talking to my neighbor about buying those Jerseys. If we can come together on the price, we just might do it. My son, Brian, has been working on a nearby farm owned by a couple of my friends, and he's starting to make noise about getting our place up and running again. Those Jerseys just might do the trick."

And the light coming up in his eyes told me that future beckoned to him like no other. □

All these stories are true, though names and locations may be altered to protect privacy.

INFO

Hackie is a twice-monthly column that comes from the Journal's newsroom staff. To request a story, email Hackie@freemountainjournal.com.

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The Emperor's New Bros

Gov. Shumlin may win in November, but can he convince the legislature to back his single-payer plan?

BY PAUL HEINTZ



Shumlin talks with campaign manager Scott Davis.

Gov. Peter Shumlin tried to live up a ritual crowd of supporters last month by summoning his inner Barack Obama.

"Are you fired up?" he yelled, his nasal voice mimicking the president's familiar intonation. "Come on!"

Dressed in a charcoal suit, blue shirt and plaid tie, Shumlin stood at a wooden podium on the third floor of Burlington's Main Street Landing, squinting through a narrow band of afternoon sunlight. He was close for the formality of all formalities: the official kickoff of a reelection campaign that had been under way for months and whose successful conclusion was all but preordained.

"Now, listen. I can't do this without you," he said. "Just so we as a state must say yes to progress, I need you to say yes to working hard over the next two months! Get it? Count on you to join me in knocking on doors all over the state! Are you in?"

Smiling before him was much of Montpelier's officialdom: cabinet secretaries, commissioners, legislators, lobbyists and assorted political cruckies-mucks. Glad to business casual, they clapped politely though it was difficult to picture any of them knocking from door to door on the governor's behalf.

"Can I count on you to staff envelopes and to make phone call after phone call after phone call to help get out our voters?" he yelled. "Are you in on that?"

Shumlin's rhetoric was that of a candidate trailing in the polls, but his demeanor betrayed a certain calm confidence. This was not the scrappy side warrior who once came firing odds in 2000 to defeat four fellow Democrats and a Republican lieutenant governor to take the state's top office. It was a man who surely realized that the only politician capable of derailing his ride to a third term was himself.

Just once in his 18-month announcement did Shumlin brush aside the hypeplate and reveal a convincing call that he was the "bold" leader he kept saying he was. Acknowledging Vermont Health Care for All founder Deb Richter, who stood in the sea of supporters, Shumlin renewed his pledge to create "the nation's first single-payer health care system."

"I was elected to get tough things done, and this may well be the toughest," he declared. "But I will not rest until it is done."

For years, Montpelier's chattering classes have openly questioned whether Shumlin would really follow through on his 2010 campaign commitment to build a universal, publicly financed health care system. Would he really back the Chittenden County business elite, to whom he has grown increasingly close, in order to satisfy a liberal base whose support he has come to take for granted? Would he risk severe economic

devastation to grasp the golden ring of progressive governance?

For a moment, at least, the politician known for equivo-cation sounded resolute.

It didn't last.

Two days later, Shumlin modulated his message in an interview with Vermont Public Radio's Bob Kinard. Calling himself "one of the most pro-business anti-tax government that you've seen in a long time," he vowed that he would halt his drive toward single-payer if he determined it would hurt the economy.

"If we come up with a financing plan that doesn't grow jobs, economic opportunity and make Vermont more prosperous, trust me, we're not gonna do it," he said.

It wasn't the first time Shumlin had issued such a caveat. But his otherwise leftist Republican opponent, Peter Hout, businessman Scott Mills, quickly seized on it as evidence of vacillation.

"We're totally doubting down on single-payer on Tuesday when you're with your Democratic [opponents]," Mills said at a NPR debate later that month. "Then you're on a statewide radio program three days later [saying] 'I'm not going to go forward with it unless it's going to be good for the economy.'"

So which one is it? Will Shumlin take the largest risk of his 24-year political career and drive ahead with single-payer? Or will he find a way to blame the legislature, the business community or the federal government for his demise and simply walk away?

"He could blame it on a million things," says Burlington restaurateur Al Gorbala, who oversees the state's reforms as chairman of the Green Mountain Care Board. "But every time I've met with him about health care reform, he has never wavered from what he wants to do. And if there, here, recently been shocked by it, it's doesn't joke about wavering. He doesn't gossip about wavering. He doesn't waver."

More to the point, does Shumlin have what it takes to get the job done?

In interviews with some two dozen legislators, lobbyists, activists, administration officials and political observers, many said they wouldn't bet against the governor's legendary political acumen.

"If anybody has the skills," says House Speaker Ship Smith (D-Morrisville), "it would be Peter Shumlin."

But others questioned whether, after four years on the job, he still has the sense to achieve what no other governor has. Though he's unlikely to lose to Mitt Romney or Libertarian candidate Dan Wolcott next month, recent polling suggests his public approval has declined and he may struggle to crack the symbolic 50 percent threshold.

More annoyingly, Statehouse leaders say he's lost the trust of many legislators — just when he needs them the most. To sign single-payer into law, he'll have to persuade them to put their own political careers on the line by making roughly \$1 billion in new taxes.

The question is whether they'll trust him to lead the way.

Tough Things Done

When he first ran for governor four years ago, Shumlin vowed to "get tough things done."

The campaign slogan was intended to distinguish the 34-year-old state senator from his four Democratic rivals by reminding voters of his impressive legislative accomplishments. In a single term, the Putney businessman had led the charge to legalize gay marriage, veto Vermont Yankee nuclear power plant a license to operate and send a Gaspier veto of the 2010 budget.

The slogan "It was the result of looking at his record and what he wanted to get done in the future," recalls Alex MacLean, who entangled Shumlin's first two gubernatorial campaigns and became his deputy chief of staff.

In the Senate, Shumlin had earned a reputation for being "a little cocky" as his friend and ally Sen. Dick Sears (D-Connecticut) puts it. Others, including former Republican governor Jim Douglas, recall his tenure in less charitable terms.

"No matter what he said, it was likely to change in the next conversation," Douglas writes in a memoir released this September. "I have no idea what really motivated him."

Shumlin's slogan seemed to send the signal that you didn't have to like the guy, but you could count on him to finish the job—including defeating the Republican nominee: then-secumane governor Brian Dubois.

In his first term as governor, Shumlin did, indeed, get tough things done. With the passage of Act 46, he established the Green Mountain Care Board and set the state on course toward single-payer. When Tropical Storm Irene inundated central and southern Vermont, he earned high marks for spearheading the state's recovery.

"I think those were his finest moments as governor,"

He's glib. He's funny.
Some days you wanna kill him.
Some days you wanna hug
him. And some hours you
flip-flop within 60 minutes.

TOM TORTI
LAKE CHAMPLAIN REGIONAL
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says Doug Racine, the former lieutenant governor and state senator who narrowly lost to Shumlin in the 2002 primary. "You could see he was personally moved by what he saw—and he made a huge commitment on the part of his administration to fix things."

He also became the state's biggest cheerleader, vowing to make poor-estate Vermont "stranger than ever before."

"People like that sort of cocky bravado, you know? Howard Dean talked the same way. Dick Seidling talked that way too," Racine says, referring to Shumlin's gliber natural-prods coosers.

After Shumlin handily defeated then-senator Randy Brook in the 2002 election, he and the Democratic supermajority checked the box on a host of long-sought liberal priorities: In just two years, they decriminalized marijuana, legalized physician-assisted suicide, granted decedent farmers a nondiscriminatory automated home health care workers and daycare providers, expanded net metering, extended GHG labeling, and raised the minimum wage.

And yet, somehow, Shumlin simultaneously managed to shoo liberal legislators of his own party.

In his second inaugural and budget addresses in early 2013, the governor employed Rumsfeldian language to pitch cuts to the Reach Up welfare program and the Earned Income Tax Credit. His fellow Democrats revolted—not just at the substance of his agenda, but at his failure to consult with them about the proposals.

By the end of the session, the governor found himself



The Emperor's New Bros BY JEFF KRAVITZ

in a standoff with legislative leaders over whether to make progressive friends in the tax code. Vermont became so unfazed that, even after Shumlin voted to raise the bill, his Democratic allies nearly forced him to carry out his threat.

To a certain extent, Shumlin appears to relish his differences with legislative liberals. He happily shades them for their prodigious ways, voting at nearly every campaign stop to "reach Massachusetts' appetite for spending with Vermonters' ability to pay" like Dean, he uses them as a foil

major shortfall. Even after this summer's mid-year cuts, state economists are anticipating a \$100 million hole in next year's budget. That has many progressive advocates alarmed.

"We already have an intricate state government that is not able to deliver the services it is promising to Vermonters and Vermonters need and want," says Paul Cella, a former House majority leader who now heads the left-leaning Public Assets Institute. "The challenges to the governor and the legislature is: Are we going to back off on our commitment to Vermonters or are we going to find the money to provide the services they actually want?"

When his administration first revealed that the exchange called Vermont Health Connect, would not be prepared to accept electronic payments when it launched the next month.

Shumlin, who enjoys gooding reputation as much as he does legislation, responded to that news at a Montpelier press conference by attacking the insurer.

"I was amazed that we could make a headline out of that fact, to be honest with you," he lectured reporters at the time. "The fact of the matter is there's nothing better."

Few Vermont politicians can match Shumlin's quick wit and verbal acuity — skills honed, he has said, to compensate

"There's not even lipstick to put on that pig," says Tim Tarr, who served on the Dean and Douglas administrations and now runs the Lake Champlain Regional Chamber of Commerce.

To be sure, Vermont's difficulties complying with ObamaCare's mandated timelines and insurance mandates were not unique to the state. And much of the blame can fairly be laid at the feet of CGI, the Virginia-based contractor whose poor performance building Vermont's website finally led to its dismissal in August.

"The bottom line for me is that CGI just did not deliver," says Racine, who serves as Shumlin's Agency of Human Services secretary until that same month.



Shumlin chats with company staffers at PG&E.



The PG&E IT division.

to establish himself as a fiscal conservative. Among his proudest accomplishments, he often notes, is having balanced last year's budget without raising what he defines as "broad-based" taxes: those targeting income, sales, rooms and meals.

Even Rep. Peter Kaindl (R-Danville), one of the governor's staunch critics, credits Shumlin with restoring the state progressive elements of his party.

"If we had a Republican governor as there, the left side of the party would have passed legislation that would have been more expensive for taxpayers," she says. "But Democrats don't want to use a public spotlight like that, so they make sure not to put anything like that on Shumlin's desk."

Implicit in the governor's resistance to tax hikes is an acknowledgment that he will have to raise revenue dramatically to pay for his health care overhaul. He does not want to pay voters out before he asks them to pay for his signature policy priority.

But six years after the 2008 financial crisis drained state coffers, Shumlin's budget writers are preparing for another

add to that a growing unease over over-rising property taxes and Shumlin may find himself with far more on his plate next year than single-payer.

"Historically, Vermont can solve a problem, whether it's [the 1985 legislative] reapportionment issue, mergers or civil unions," says Steve Terry, a retired reporter and corporate consultant. "But I don't recall a time when we've been able to solve so many issues with such huge price tags."

Upsuck on a Pig

Two years after they plotted off the "got tough" campaign, Shumlin's 2012 reelection campaign, Shumlin's advisers appear to be giving it a rest. And for good reason: He still hasn't gotten the toughest assignment of his second term — fixing the state's broken health insurance exchange — done.

Shumlin's closest ally has his biggest regret, unconfronted, is the frustrating rollout of the website for the Affordable Care Act. It has dogged him since September 2013,

for his delays. But when his rhetoric fails to match reality — as it has with Vermont Health Connect — his tongue tends to get him in trouble.

McLennan says that charge isn't quite fair.

"People who don't agree with his policies spin his critical mistakes as if you can't trust him, and I don't think that's a fair representation," she says.

"Nothing-burger" or not, the Vermont Health Connect headlines kept coming. Darts straggled with the website's interface, while small businesses couldn't navigate it at all. In November, Shumlin extended the deadline to unveil and allowed businesses to bypass the website completely.

With every new assurance from the governor came another problem. Over the spring and summer, thousands of Vermonters trying to update basic information on the website became stuck in an endless queue. After the state failed to conform to new accuracy protocols, the feds closed its office in September — just seven weeks before Election Day.

But Shumlin Bros., a health care analyst and veteran Vermont journalist, says the episode speaks volumes about the governor's management style.

"Shumlin wasn't paying attention. He really didn't care about the exchange because, when you step back from it, the exchange wasn't his," Davis says, explaining that the governor was more invested in his own single-paper plans than ObamaCare's health care reforms. "Even when he put his eye back on it, it took him a year to get a handle on it — way, way, way too long."

The exchange's management team — initially led by Department of Vermont Health Access Commissioner Mark Larson and Deputy Commissioner Lindsey Tucker — was riddled to policy, not operations. And according to an August report by Optima, they "lacked ownership" of the project to the CGI.

Contributing to the chaos, Racine says, was the fact that Larson reported to an ever-changing cast of overseers on the governor's office. Racine, notably Larson's boss, was out of the chain of command.

"It hasn't been consistent," the ex-secretary says of Vermont Health Connect's organizational chart. "When it came to crisis management, it was as much about management of the project as it was management of the bad news that was out there."

The way Miller sees it, Shanlin was distracted from the job by the stress he felt by his frequent travels between January 2013 and September 2014, the governor spent 104.5 days — or nearly a quarter of his second term — outside Vermont. At seven days reported last month, Shanlin spent 58.5 of those days tending to political affairs as chairman of the Democratic Governors' Association, and 25 of them on vacation.

A month earlier, Shanlin's top aide, chief of staff Liz Miller and Secretary of Administration Job Spaulding, summoned him to the governor's office at the end of a Monday to tell him he was fired.

Shanlin's spokeswoman, Sue Allen, would not accept the news, writing in a press release the next morning that Racine would be "stepping down" as secretary. Later that day, after flying to Portland in the state-owned Comm 101, Shanlin addressed the leadership change at press conference held, somewhat strongly, at a lunch. But he refused to characterize the nature of Racine's departure, nor why he felt it was "time for a different kind of leadership."

secretaries, but they're always there with me doing work."

In off-the-record comments several people who work closely with the administration characterized Shanlin as increasingly disengaged from the day-to-day workings of government.

"He's the most casual governor we've ever had," Dima says.

Others, such as Speaker Smith, say he's plenty focused — at least, on his top priorities.

"I think that he has kept his eye on the ball on things that he wants to do," Smith says. "Which is health care, putting forward balanced budgets and trying to do the kind of economic development that he

and former Department of Public Service secretary and Lawrence Miller, who founded Otter Creek Brewing and now serves as the governor's all-purpose fixer.

Outside of state government, Shanlin's cultivated a circle of top business leaders and donors who were equally at home in the Douglas administration, including Jay Peak president Bill Strayer; the Chittenden County developers Bobby Miller, Jeff Davis and Krista Ramerling; and Burlington power brokers David Caserio and Martin Sylvester.

"On certain issues, it's still the same guys — and I used the word 'guys' advisedly — pulling the shots behind the scenes," says one Montpelier insider.



Former commerce secretary Lawrence Miller, who took over Shanlin's health care program in June, defends the governor's management style. But he has an equally troubling explanation for why the boss didn't take action sooner. Relying reports from a consultant reflecting that Vermont Health Connect wouldn't be ready by its launch date simply never made it to Shanlin's desk.

"It doesn't appear he was ever really getting the full story," Miller says.

Even Shanlin admits his administration failed to manage the project.

"Unhappily I mean, I don't know how you — the staffer in you," the governor says. "When something doesn't do what you expect it to do, it's a failure."

Team of Rhvds

Two weeks ago, Racine contemplated his newfound freedom over a glass of juice at Burlington's Madly Mondays. These days, he said, he's stretching wood, clearing out his basement — and looking for a new job.

Racine, who quickly told reporters he'd been fired, still sounds stressed that Shanlin didn't deliver the news himself.

"I would've talked to the man, OK?" he said. "If he had been thinking he wanted to make a change because of my performance in some way or my style or whatever it was, I would've liked to have had the opportunity to hear that from him, so we could work on it."

All Racine got was a brief phone call from the governor after Miller and Spaulding cut him loose. Remarkably, Racine added, it was the first time they had spoken outside of group meetings since May 2013.

"I had had a one-on-one conversation with him as a guy," Racine said. "That, to me, was the most disturbing part of my work in the administration: the lack of contact."

Shanlin denies the charge — somewhat. "We were in meetings consistently together; I mean, like, every other week — every week," the governor says. "I often don't get to sit down individually with any

think it's going to work for the long-term benefit of the state."

Shanlin, always giving a different picture than his critics do.

"There's never been a governor who's as connected as Peter Shanlin," Spaulding says. "Whether it's cellphone or texting or email, he does it all the time. Whether it's legislators or business or labor people, environmentalists, he's in touch with everybody."

As in any administration approaching its fifth year, several key members of Shanlin's team have moved on or are about to do so — including MacLean, former chief of staff Bill Ledy and legislative liaison Laura Porter.

Most consequentially, Spaulding announced last month that he'd be leaving early next year to become chancellor of the Vermont State College. A former state treasurer and longtime senate colleague of Shanlin's, Spaulding has come to be regarded as almost a co-governor.

Shanlin's closest running advisers on the fifth floor of the North State Office Building include Liz Miller, an attorney

When Shanlin took office in January 2011, he made much of the fact that he'd hired three of his few Democratic gubernatorial opponents: Racine as AHS secretary, Deb Markowski as Agency of Natural Resources secretary and Karen Isenhardt as "special assistant."

Those days, none in his "team of rivals" appears particularly close to the governor. But Markowski says she has had a different experience than Racine.

"I have to say I've been so incredibly supported by the governor in everything I've done," she says. "We're in constant communication."

The same can't be said of state legislators, who routinely grouse that they've been left out of the loop — particularly regarding Shanlin's single-payer plan. There's a good reason for that: The governor clearly wants to release them on his own schedule — after the election, his office says — and legislators would be likely to spill the beans.

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"That happened last spring. Spaulding says, when he showed some preliminary ideas with retiring Sen. Peter Gahmrich (D-Wisconsin), who quickly broadcast them on the Senate floor."

"When you have informal conversations, sometimes it's hard to try out ideas with people and not have them take them as your specific proposal," Spaulding says. "Like, I thought I had some informal conversation with Peter Gahmrich and then he's out saying, 'Here's what the governor's plan is.'"

But according to Reine, leaving out legislators could be a serious bigger mistake. "My advice would be that there needs to be a concerted effort to make legislators part of the process, so that they are part of the team," he says. "You want to make sure that their choices to talk isn't when they have to vote — or when somebody figures out they aren't entirely on board."

Smokin' It

Shanklin tried to keep a straight face last Wednesday afternoon as his Republican rival, Scott Milne, struggled to explain his position on physician-assisted suicide.

The governor was surrounded between Milne and Liberty Union candidate Peter Damschroder at the Burlington Free Press "Innovation Incubator," a drab conference room on the third floor of the Burlington Town Center. They were there for the third debate of the gubernatorial campaign.

Asked by Free Press reporter Tom Halkenbeck whether he'd support changes to Vermont's year-and-a-half-old law allowing doctors to prescribe life-ending drugs to terminally ill patients, Milne dodged and wavered.

"One of the principles upon which I will govern and upon which I founded my campaign is that the more locally decisions can be made, the better they are," he said. "It's not important to you, you should talk to your legislator..."

"But what about you?" Halkenbeck interrupted. "You'd have to sign the bill."

"I'll sign a bill that comes from the legislature, with changes or with repeal," he said.

"No matter what it says?" Halkenbeck asked.

"Yes," Milne said.

"Or with repeal?" Shanklin repeated, appearing incredulous.

"Yes," Milne said.

Shanklin looked across the room at me and coughed his head as if to say "You hear that?"

Three minutes later, Milne was waiting—on this time on whether he'd sign a bill legalizing marijuana.

"I do not think it's a good idea to rush into it. I think it's a train that's coming our way," the Pioneer businessman said. "What I would urge Vermonters to do is talk to your legislators. I'm not encouraging, but I'd urge a bill, if it goes."

Shanklin looked my way again. When he saw me crack a slight smile at Milne's waxy-waxy answer, he flashed an enormous grin at me. The conservative politician had tamed on the charm and was working the room, even as he purred questions in a debate.

Shanklin's negotiation often draws comparisons to that of Bill Clinton. He feeds off the energy of friends and strangers alike, draping an arm around a shoulder or leaning in for a close chat. He is infamous for his aggressive, double-armed, hand-shakes, during which he grabs the oppo-

"It didn't come across that way, and maybe it wasn't the smartest thing he ever did."

Like several of Shanklin's advisers, Spaulding says there's a private side of the governor that the public — and the press — rarely sees.

"He is one of the sweetest, most generous, most compassionate people I know," the secretary says.

Shanklin's interpersonal skills have made him a master of the state's political scene over the years, says Tom, the chamber of commerce chief, who has known the governor since the mid-1980s.

"What I think you get with Gov. Shanklin sometimes is a kinder and a wit that is not often expressed from elected officials," Tom says. "Some people don't like his flakiness, so that I say 'So what?' He's got Bill's fancy. Some days you want

stands both today and when he's going to be in the end," Tom says. "With a wink and a nod, you know what his position is and is going to be."

Hours after last week's Free Press forum, Shanklin worked the front lobby of WCAX-TV's scenic Burlington studio before the station's live debate. He chatted up reporters, posed for photos and absorbed the praise of Andrew Champagne, a Democratic Party activist who told the governor he was going to "smoke" Milne during the debate.

"I'm gonna smoke it!" Shanklin said, scratching his shoulder and winking with a beacon in his step. "They're telling me to be Zen."

Half an hour into the broadcast, WCAX cut to the first two-minute commercial break. Shanklin exchanged a private word with Milne and then walked to a small audience consisting of Champlain College students, Milne's family, Shanklin's own supporters and two reporters.

He needed to get in some glad-handing.

"How we doing, Tom?" the governor said, flashing a double-thumb-up.

"How we doing?" he repeated. "Howing stuff?"

The governor chatted briefly with his campaign manager, Scott Gammill, before a producer warned him he had 30 seconds to return to the podium.

At the end of the debate, Shanklin worked his way back to the chairs where the audience had been seated and introduced himself to the Champlain students. He clasped one young blonde's right hand with his, then traced a line down her forearm with his left pointer finger, as if he was the most ordinary thing in the world to do.



Wentworth photo courtesy of Governor of Burlington City Hall

ing elbow or forearm with his left hand and doesn't let go.

"It's got this personal charm thing where you're rolling your eyes even as you're making him his arms," says one longtime fixer. "But you also know you can't trust him."

That became a serious issue for Shanklin in May 2012, when a real estate deal with his Las Vegas neighbor captivated the Statehouse press corps. Paired with a looming tax slide, Jeremy Dodge had agreed the previous fall to sell his 40-acre property to Shanklin for \$25,000, even though it was assessed at \$12,176.

Dodge, an ex-con with an eighth-grade education, came to regret the deal he struck without an attorney. As public pressure mounted, the governor agreed to reverse the sale and return the property to Dodge.

"He thought he was helping the gay out," Spaulding says, though he concedes,

bill him. Some days you wanna hug him. And some days you flip-flop within 60 seconds."

Equally infuriating to some supporters is his seeming malleability on the issues. One moment, he'll argue that mandating GMO labeling is a bad idea; the next, he'll take credit for the mandate in a campaign ad behind the scenes, he'll try to kill it still bearing certain toxic chemicals, but when a modified version passes, he'll hold a signing on many transporting it.

"He's a pragmatist," says Anthony Larragosa, who recently left the Conservation Law Foundation to lobby for a tax on sugar-sweetened beverages. "As an advocate — somebody who's really clear on what the right answer is — that flexibility can be maddening."

So Tom, then, just the art of negotiation and compromise — skills Shanklin has in spades.

"One of the things I have always appreciated about him is you know where he

The Sonny

few governors have crafted as much on a single policy proposal as Shanklin has on single people. That's why it's hard to see him walking away before he can claim at least a partial victory.

"He's really invested way too much into this to not move forward," says Peter Sterling, who runs the pro-single-payer advocacy group Vermont Leads.

But the barriers to success are considerable — and they're not just political.

According to Lawrence Miller, "The single biggest road factor in the federal government's participation."

In order to move ahead with Shanklin's plan, the state will have to secure a waiver from the feds that would allow it to bypass many of the constraints of the Affordable Care Act and to use the monies earmarked to fund the new system.

These weeks ago, Shanklin and several top advisers met with Secretary of Health and Human Services, John M. Brownell, in Washington, D.C., to discuss the prospect. Gable, who attended the

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meeting, says HHS officials "committed to exploring" the waiver, but there wasn't anything in the room acting like these things are easy.

Nor will it be easy to convince leaders of Vermont's business community, who have as much say with legislative leaders as they do with Stumbo.

"I think they're on the fence," says Coster, who has advised the last four governors and who heads a business advisory group charged with counseling Stumbo on how to finance the health care overhaul. "It's a wait and see. I think that's the whole story."

Specifically, they're waiting to see what commitment of tax hikes Stumbo proposes to fund the \$1 billion system. The governor blew off a statutory deadline to present a plan in January 2013 and a self-imposed one last spring. While many here suggested the delay was a political ploy to avoid repercussions at the ballot box, Stumbo maintains it wasn't.

"I wish that were true," he says. "We do not have it figured out yet. We're working really hard to get it right."

Of course, they are only so many ways to raise \$1 billion to revenue. Most observers believe the governor will pitch a combination of sources that relies heavily on employer and employee payroll taxes.

Depending on how Stumbo's plan is formulated, Gobeille says, opposition could come from unexpected places. Asked what the biggest threat to single-payer might be, he points and says, "Stoney Penske," referring to the Burlington and Montpelier shops.

"That guy has done every single thing Vermont," Gobeille says, referring to co-founder Doug Adler. "If the tax on them was too high, that's going to end and then, of course, how can that happen? Vermont isn't going to do that to Vermont."

Adler, who sounds uninterested in becoming a political football, says he would love to see single-payer succeed.

"We're all for universal health care," he says. "If we can come up with a system that works, we'll definitely support it."

But Adler estimates that an employer payroll tax on the higher side of what's being considered could wipe out Stoney Penske's mode of profits.

"All the rhetoric has been about taking the burden off the backs of employers," he says. "But it's not taking the burden off if you use a payroll tax."

If enough small business owners defect, legislators will surely do so, too.

"For my colleagues, I think there's a lot of anxiety about this," says Rep. Jim Condon (D-Cokester), one of three House Democrats who voted against Act 95, "because they know whatever kind of funding plan is proposed is going to be

like finding a dead skunk in your mailbox. Nobody's gonna like it."

For that reason, argues Senate President Pro Tem John Campbell (D-Windsor), Stumbo has been wise to keep his ideas to himself until they're ready for prime time.

"If you have a vision or a goal and you're not able to fully articulate what it is, you leave it open to come under attack by people who might just not agree with you from a political standpoint," he says.

For Stumbo to succeed, he'll have to convince the legislature—and the public—that he can manage the transformation of Vermont's entire health care system better than he managed Vermont Health Connect. Even he admits that's a tall order.

**[Legislators]
know whatever
kind of funding plan
is proposed
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like finding
a dead skunk
in your
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Nobody's gonna
like it.**

REP. JIM CONDON

"Clearly the biggest stumbling block is the rollout of the Affordable Care Act," Stumbo says, because it resulted in "the loss of confidence in government's ability to get health care right."

Incense, who knows the legislature as well as his old rival does, says he's not confident its members will line up behind the governor.

"I really don't know how to predict that one," he says. "I will say that with some legislators, I do not see the commitment to doing—if I can say Stoney Penske's words—the tough things that need to be done and deal with the political fallout from that."

But, as Stumbo has proved time and time again, Stoney in Montpelier is more skilled at working the levers of power. With a mix of charm, chutzpah and dogged determination, the governor usually gets his way. □

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Communal Commute

Vanpools slowly take on passengers in Vermont **BY TROY SHAMEN**

On September 24, hundreds of thousands of people descended on New York City for what was called the largest climate-change march in history. The air overlaid with conversations about fuel efficiency, energy policies, and the relationship of economic and environmental health. Back home in Vermont, such conversations are nothing new at the Agency of Transportation. For several years, VTTRANS has been pushing for local transportation solutions that address climate concerns about both their economic health and their environment.

Offering a state of services, the state aims to minimize the number of vehicles on the road, increase fuel efficiency and change the way Vermonters consider their daily commute.

Vanpool, anyone?

Though vanpooling debates in Vermont in 2009, many locals may never have heard of the practice. It's like carpooling, but with a bigger vehicle and government help. Go! Vermont is a project of VTTRANS whose mission is to help Vermonters "reduce the cost and environmental impact of driving." Working in collaboration with Vliak, a national vanpooling company, Go! Vermont currently provides commuting vans to 11 different groups of seven to 12 people each. Vanpools pay a monthly rate based on mileage—for Vermonters, it averages \$120 per person per month. That cost covers the use of the vehicle, gas, repairs and insurance.

For most users, that's a great deal.

"When I drive up to work I consider a gallon of gas at \$3 per gallon," says Wendy Edwards, an administrative services coordinator for the State of Vermont, who has vanpooled for three years. "I still up twice per week, so that's about \$120 per week. The most we've ever paid per person for the vanpool is \$120 per month, so just in gas alone, it's a huge savings."

Edwards and the 10 colleagues with whom she shares a 12-passenger van commute 25 miles each morning from Montpelier to Williamstown. While she acknowledges that having fewer vehicles on the road means less pollution, she says she uses the service primarily for its economic benefits.

It's not all Edwards or other Vermont commuters can just jump on a bus system. Though public transportation does exist along the state's major corridors and within its larger towns, a huge portion of the state does not fit into a bus-stop model.

"Public transportation is expensive," concludes Go! Vermont public trans-



Wendy Edwards, left, drives a vanpool with Anna Gosselin, Jane Loring and Laura Cristofari.

port coordinator Russ MacDonald, "and Vermont is sparsely populated enough that real, effective public transit is a challenge."

"We know that we aren't going to be able to provide for anyone to go anywhere at any time that they want," MacDonald adds. "But we've found that an effective way of filling in those gaps is through carpools and vanpools."

Although Edwards' commute up Interstate 89 overlaps with a bus route, she still prefers the vanpool. "I've looked into the bus service, and it would be more expensive," she says. "I would have to [take] all the way to Cherry Street [in Burlington], and then I'd have to get on another bus to come here, and then a walk about half a mile. It just doesn't work."

The benefits of vanpooling extend beyond the bottom line, according to MacDonald. In surveys, users have reported being surprised "by how much they've enjoyed starting the day and ending the day [with others], where they can vent, share work experiences and mutually prepare to transition in or out of the work environment," he says.

In a recent nationwide vehicle study, MacDonald found, 94 percent of vanpools and they plan to use the service again in the coming year.

Roma. These riders get to practice "good citizenship" as MacDonald puts it. "Everybody is cutting down on tons of carbon dioxide and NOx [nitrogen oxide] emissions so from an environmental, social and cost-benefit perspective, it's all a win."

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Then why aren't Vermonters seeking out vanpools in droves?

MacDonald acknowledges that the service works best for those with a work schedule and the same workplace each week, an arrangement many Vermonters don't have.

"It's a commitment," says Edwards. "And the hardest part for people is that

they have to give up a bit of their freedom to come and go as they please."

Follow vanpooler David Barnham finds this to be the major hurdle in his struggle to recruit fellow riders. "Some people just will not give up that independence," he says. A Burlington technician in 1998, Barnham coordinates a roughly 20-mile vanpool from Johnson to Essex Junction. "People today want things new, and they don't want to wait around to get a ride or to leave the office," he says, "no matter what their transportation costs are."

Barnham has used the Go! Vermont service for over years, and has been sharing rides to work since 1990. "It would be very hard for me to give it up now," he says. "I'd have to go out and buy another vehicle. It would be a financial burden on our family to do without the vanpool."

He supports another reason many people don't try vanpooling is that they consider their transportation budget an unavoidable cost. "They shlep up money talks, but people don't look at the money going out of their wallet for transportation," Barnham observes. "For some reason, they write it off as something they have to spend. I don't think they take into account what it's really costing them."

Go! Vermont supports the vanpool service by subsidizing \$700 of each vanpool's costs with federal funding, as well as by coordinating outreach statewide. Employees also promote the service in a variety of ways. Dartmouth College in Hanter Junction, for example, pays for the entire vanpool service as a benefit to its employees, some of whom live near the company's former headquarters in Addison County.

Other employees incentivize vanpooling with a subsidy or a choice parking spot for the van, or by inviting a Go! Vermont representative to the office to speak with workers about how and why to share vehicles. Vanpools and their employees are eligible for commuter tax benefits.

TRANSPORTATION

Vanpooling is just one of many efforts by the state to promote accessible, affordable and environmentally sustainable modes of transportation. Go! Vermont provides matching services to people with similar concerns, and offers information on its website about bus schedules, park-and-ride locations, electric vehicle plug-in sites and tips on fuel economy. These efforts — along with recent projects such as the \$1 million expansion of the Richmond Park-and-ride — are slowly helping Vermonters shift and optimize their approach to commuting.

"We do see more people carpooling when we look at commuter data," MacDonald says. "We see more vanpools. We see more telecommuting. We see more shared trips and carshare trips." He cites a recent downward trend in overall miles driven in Vermont, a figure that had been steadily increasing over the previous 20 years.

"At the end of the day," MacDonald says, "the No. 1 priority we have in transportation is the empty seats in our cars. If we can tap into that and take a smarter approach, we can really cut some costs and improve our transportation experience."

While big ideas are handed about at major events like the one in New York, MacDonald and Go! Vermont hope that more and more Vermonters will choose to not solely sacrifice a bit of freedom and embrace a practical commuting model for the sake of their pocketbooks and the planet. ☺



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INFO

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Psy Fi

A local "geek" blogger offers a new science fiction anthology that hacks the warrior mind

BY KEN PICARD

Forget whatever preconceived notions you may have about a science fiction anthology that was coedited by a Norwich University student who has a master's degree in military history and a hobby of dressing up as a Star Wars Imperial Stormtrooper.

The 23 short works in *War Stories: New Military Science Fiction*, released last week by Apex Publications, aren't some lame rip-offs of *The Clone Wars*. Nor are they tales of a boy and his robotic, man-eating dog or cartoonish shoot-'em-ups about cyborg warriors who shout, "Once more unto the breach!" before jumping to hyperspace at the sight of black holes.

BOOKS

Instead, what Norwich University's Andrew Lipitz has pulled together — along with his coeditor, Joss Gots — is a collection of lean, snappy and well executed prose that was authored, in part, by those who have experienced war firsthand or have a working familiarity with military life.

Accordingly, *War Stories* places the emphasis less on alien battlegrounds and futuristic military gadgets than on very human, or humanoid, soldiers who wage war, and the toll it exacts on their psyches.

Except fiction isn't just "the poet of this anthology was not to channel war but to stand back and look at it as an broad canvas, and do so in a way that people find interesting and entertaining," explains Lipitz, a 2007 Norwich grad who currently works as student-services adviser for the military university's online graduate program.

War Stories is divided into four sections: "Wartime Systems," "Combat," "Unmanned Forces" and "Aftermath." Many of the stories, especially those in the "Aftermath" section, resonate with such present-day realities of military life as posttraumatic stress, suicide, the moral complexities of remote killing via drone and the difficulties of re-acclimating to civilian life after years of extended deployment.

Lipitz and Gots — both of whom write science fiction themselves but not for this collection — first conceived of the idea for *War Stories* in 2012. At Residency an annual convention held in Burlington, Mass., devoted to SF, fantasy, horror and speculative fiction, they assembled a "wish list" of authors whose works they hoped to include.

Tapping their list was Joss Halldensen, an award-winning SF author and member of the Science Fiction Hall of Fame who



happened to be the convention's guest of honor that year. Halldensen is a decorated Vietnam War veteran best known for his 1974 novel *The River War*, which won science fiction's highest honors, the Hugo and Nebula awards. He agreed to contribute one of his previously published works "Greco" about a Vietnam vet haunted by night terrors, years after a mission that involved investigating an officer's badly maimed corpse. With Halldensen on board, Lipitz and Gots were inundated with submissions from other acclaimed authors around the world.

"We had over 200 stories and 900,000 words of fiction submitted, enough to

fill nine books," Lipitz recalls. "If we had the money we could probably stand up another entire anthology tomorrow from what we rejected." (*War Stories* was partially funded by a successful \$10,000 Kickstarter campaign.)

One of the more interesting aspects of the collection is its broad international representation. The anthology includes works by award-winning authors from the United States, Canada, South Africa, Guyana, Brazil and Australia. Lipitz considered it important to include a diversity of voices, he says, in part "because war is a product of society, and the ways nations wage war reflect their unique histories."

Also notable is the book's abundance of female authors — who, as Lipitz points out, often don't get their due respect in science-fiction circles, especially when they write military-oriented fiction.

"The military is changing. We've got women who are serving on the front lines now and going to combat schools," he says. "That's an important story to tell that really hasn't been told in science fiction."

One of Lipitz's favorite sections was "Aftermath," for which he and Gots asked prospective contributors to address how war affects soldiers and the people around them.

"That was a particularly interesting set of stories to read because of the variety," he recalls. "The stories we wound up picking were fantastic. Some of them are my absolute favorites of all the stories I've ever read."

Among them is "Coming Home," by Janice K. Spedivore. In the world of *SF*, fantasy publishing, Spedivore is known primarily for her best-selling trilogy *War of the Seasons*. When she's not writing, she serves as an active-duty Marine Corps pilot flying KC-46s, which are large aerial tankers used for refueling other aircrafts mid-flight.

In "Coming Home," Spedivore tells the story of Pvt. A. Marcus, a pilot, and her struggle to overcome recurring visions of a mission she commanded that went very, very bad. Her fellow Marines were killed, and others left blind — the latter a mental scar on Marcus Corps ethos.

"I keep wanting to go back to the old me. The sleep-chapter, happy-go-lucky me," Pvt. Marcus laments in the story. "So I guess what I want to know is when will it happen? When will I be me again? When will I find my life?"

In "The Rock," author Susan Jane Bagshaw tells the story of Kay, a "synthetic" woman constructed from the remains of a fallen soldier killed in action. When Kay is separated from her entire army after a roadside bomb kills everyone else in her unit, she goes picked up by a head of human doctors. She must come to grips with her sense of abandonment as well as the loss of identity that befalls a woman who no longer has orders to follow or battles to fight.

Addressing similar themes from a different perspective, "Enemy Inside" by Karin Lowachee tells the story of a lover meeting a soldier's return home from a prolonged deployment in a deep space. When the soldier finally returns, the lover says,

"In bed you told me about all the parts of you that weren't human anymore," Lowmeyer writes. "Every time you go back to the war, they steal another part of you. How much of you returns home?" It's clear she's not just talking about the returning soldier's physical scars and traumatic brain, but about the fragments of identity that a combat veteran leaves behind on the battlefield.

War Stories is all the more relevant given that the anthology was assembled, in part, at the nation's oldest private military college, where scores of Corps cadets will soon join the ranks of active service members deployed in overseas war zones.

"War is around us. Just look at the last 10 years," Liptak notes. "Whether you agree with the wars in Iraq and Afghanistan or not, they've had a tremendous impact on day-to-day life in the United States."

Despite being a Norwich alum, Liptak doesn't hail from a military background himself, nor was he a member of the Corps of Cadets. Meredith's Basic Officers' Training Corps (BOTC) However through his two uncles who served in World War II — one in the Philippines, another dead at the Battle of the Bulge — Liptak developed an early interest in military history.

The 28-year-old traces his fascination with SF to his elementary school days in

the 1990s, when his father took him to see a new Star Wars theatrical release. "It was a light-bulb moment for me," he recalls. "I never looked back."

That dual interest in military history and SF inevitably led Liptak to *Starship Troopers*, Robert Heinlein's

THE POINT OF THIS ANTHOLOGY WAS NOT TO CHAMPION WAR BUT TO STAND BACK AND LOOK AT IT ON A BROAD CANVAS.

ANDREW LIPTAK

Old War-era novel about interstellar warfare with an arachnid species, often described as the beginning of modern military science fiction. Another favorite was Orson Scott Card's *Ender's Game*. Since then, Liptak has written much about what is, and what's not, good military SF.



Liptak, a self-described "geek" who loves a slight resemblance to NSA whistleblower Edward Snowden, now writes quarterly book critiques for *Lightstep*, a monthly SF/fantasy magazine, as well as bi-weekly features on speculative fiction for *Kirkus Reviews*.

Through his blog *Geek Mountain State*, he has become local Whistledown star and organized a popular reading series featuring Vermont genre writers.

Liptak readily admits that in his free time he enjoys dressing up in Imperial Stormtrooper costumes, of which he's bought and made several. Nam, then, just play, it's a form of community service for Liptak's New England chapter of the 501st Legion. Members raise money for local charities such as the Make-A-Wish Foundation, the American Red Cross and Walk New for Autism Speaks.

"These are incredible," Liptak says of the nation's arena, "because you have kids who don't usually look people in the eye look right at you, and you're this character who's basically stepped off the screen for them and they love it. It's pretty amazing to see what kind reactions will be — and grown-ups, too."

Liptak contends against drawing parallels between his fascination with military history and his penchant for dressing up as a first soldier in a forest regime. While he draws a line between reality and entertainment, he hopes some people who don't see war as a legitimate area of academic study will consider reading *War Stories*, and not only because it's diverting fiction.

For sure, *War Stories* includes the genre's requisite dose of plasma weapons, power armor and gory combat scenes. Liptak admits, "But it's also a good way to get people to think about why we fight and why soldiers put their lives on the line." ☐

Contact and@vermontpost.com

INFO

War Stories New Mystery Science Fiction 2014
 Edited by Andrew Liptak and Joseph S. Allen
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This Land Is Art Land

In its second year, BCA's statewide exhibit 'Of Land & Local' continues to grow

BY XIAN CHANG-WAREN

The inspiration for Burlington City Arts' sprawling, statewide art exhibit "Of Land & Local" arrived in the form of a tsunami.

In early summer 2013, BCA's chief curator, DJ Hallerman, was peering the walls of the weekend farmers market outside his organization's flagship gallery in City Hall Park. A gesture caught his eye. A farmer was writing a tsunami, speaking intently to a curious customer about growing produce.

"We'd had an opening the night before," Hallerman recalls over coffee at August First Bakery & Café in Burlington. "And I thought, That's exactly like an artist talking about their paintings."

Hallerman had been mulling over a challenge for the past year, since he left his native Cleveland. When he arrived at BCA, he was tasked with developing an exhibit about Vermont's landscape, food movement, an idea originally fostered by former curator Chris Thompson. But until that day at the farmers market, Hallerman hadn't put his finger on what it was about food that made Vermonters so passionate.

Plus, he confesses, he hadn't come across much food-related art that engaged him. "I cared a lot about food, and I cared a lot about art, but for some reason I wasn't finding artwork that was able to deal with those interests in a successful way," Hallerman says. "So I kind of went on this journey of trying to figure out, OK, what is it about food that [Vermonters] were really interested in? What are my interests in food? And where do they come from?"

After witnessing that exchange, Hallerman left the farmers market with a new question: How are food producers and art makers alike? Some things were immediately apparent: Both farmers and artists work for little pay, generally in isolation, to bring a product to market. Then Hallerman realized that both art and food are deeply influenced by place and the natural world. That idea was the seed of "Of Land & Local," now midway through its second year.

ART



Lucy Skelton, "Hillside and Lullaby" (oil on West Coast Canvas)

It seems like a humble and happenstance beginning for which grows into one of the state's largest and most ambitious art exhibitions. This year's show is a massive undertaking that involves more than 60 artists producing hundreds of works. Five separate gallery locations house them. BCA, Center in Burlington, Shelburne Farms, Marsh-Billings-Rockefeller National Historical Park in Woodstock, the Carving Studio & Sculpture Center in West Rutland, and the Kent Museum in Calais. Each location has its own show dates and openings, ranging from early September to mid-November.

"It's a far-reaching survey exhibition that starts to get at a lot of the ways that the land influences art making, and [those ways don't] have to be visual," Hallerman says.

Translation: Don't expect a lot of pretty landscape paintings. Many of the artists involved worked an commission for the exhibit or as part of a residency, while others submitted existing work. Their ways of tapping into the "Of Land & Local" theme are as varied as the terrain itself. What links the art — and the artists — is Hallerman's mind is a

palpable response to Vermont's landscape and issues surrounding the land. "I look for whether the ideas are challenging, for work that has good quality and has good context," the curator says.

For instance, one of the show's more direct narratives comes from artist Kate Kowalski, whose family has roots in Rutland's marble industry and who created a series of multimedia works while in residence at the Carving Studio & Sculpture Center. She used marble dust, maps, and her own sketches and photography to capture aspects of those quarries; the results are displayed at the Coach Barn at Shelburne Farms. A few of the other diverse works at that site include an installation of bones and ceramic objects by Leslie Frey, color saturated abstract photography by Douglas Alden and a life-size metal elephant sculpture by Eben Markowski located just outside the entrance to the barn. Downtown, the BCA Center offers various works, such as as recycled bike tire sculptures by Olivia Kaufman, woven and political prints by 84-year-old Northwest Kingdom book artist Claire Van Vleet.

Though most of the 60-plus artists



In this year's show consider the theme: Vermonters, some out-of-staters created new work in response to Vermont. Chicago-based artist Judy Nalor, for instance, completed a series of five art portraits during a monthlong residency at Shelburne Farms. She photographed staff members partially submerged in Lake Champlain and holding animals and lake debris found on the shore.

The departure from the show's original concept doesn't surprise BCA executive director Dennis Kraft, who hired Helleman in 2012 (BCA is both a department of the City of Burlington and a nonprofit entity). "Putting the frame just around food just felt too narrow to [Helleman], I think and he moved that frame in such a way that we [at BCA] all moved with him," Kraft says. "It was this evolution of his thinking, this response to land and Whose's yours? And Whose's the creation of culture? Where does identity come from? We all got involved in this conversation with him.

"This practice," Kraft adds, "is very much seeing things from a global perspective, then bringing it down to our local level."

For Helleman, creating a show about land means getting to the heart of what makes people care about land in the first place. "Food is manifested from the land, and land is what we fight about," he says. "When people get passionate about wild turkeys, it's really being passionate about the land and the aesthetics of the landscape. I like that we fight about that. I like that Vermont fights about billboards. I like that people are interested in aesthetics when it comes to land and landscape."

Visual art, of course, is only one prism through which to view land issues. So, this year, the exhibit has expanded beyond gallery walls to include an array of multidisciplinary events and talks. They include farm-to-table dinners at Shelburne Farms, tours of David Stromayer's Cold Hollow Sculpture Park in Eastbury Falls and a River Festival Weekend at Marsh-Billings-Rockefeller. The show's website features a full event schedule and is updated frequently. Helleman calls it a "live catalog."

"Of Land & Local" started as a concept, because an exhibition and it's not something that we're calling a 'project,'

put artists and exhibitors. We travel around the state all the time."

"We wanted to move people around the state," agrees Helleman. "The whole exhibition is modeled on agritourism. Why can't we have a cultural tourism in this state? Our goal this year was to set up a couple of locations, reduce the number of artists, increase some events that would push and encourage people to move around" — such as the tours and talks. Some of the art installations, such as Markowicz's life-size elephant or Nancy Workshop Miller's church installation of 11 to 40-foot-tall and sculptures (made from the wool of Shelburne Farms sheep), are probably photo-worthy enough to draw tourists in their own right.



because it just keeps going," Helleman says. The multidisciplinary approach surfaced early in the planning stages, he adds, but couldn't be realized in 2013, when the show was planned in six months and included 60 artists in seven locations. "The first year was really about getting our feet wet, laying the groundwork; you need to connect to a statewide community," Helleman says. This year, a smaller roster of artists has made possible the addition of future commissioners and artist residencies.

I LIKE THAT PEOPLE ARE INTERESTED IN AESTHETICS WHEN IT COMES TO LAND AND LANDSCAPE.
DJ HELLEMAN

Why is a Burlington-based contemporary arts organization spearheading a cluster of happenings on land issues? While Helleman's vision played a role, an early partnership with Shelburne Farms and the Vermont Department of Tourism & Marketing. The former has a mission of sustainable agriculture and community education; the latter encourages "Of Land & Local" to develop a statewide reach.

"This is a story we love to tell," says Megan Smith, the state commissioner of tourism and marketing. "When we signed on, [the project] was just as empty piece of paper. So we just started thinking about places where we could

Though "food" is the exhibit focus, the organizers are also keeping an eye outside state lines. BCA intends to invite more artists like Nalor in for residencies, and Smith hopes that "Of Land & Local" will appeal to national and international visitors. "We're already starting to build the reputation of the exhibition outside of Vermont," Helleman says.

He adds that the third year of "Of Land & Local," which is already in the works, will feature fewer artists but a greater number of residencies, with the aim of encouraging "more work in Vermont, in response to Vermont."

Why the emphasis on new work when so many Vermont artists already create work responding to the land? "We like having artwork that's either site-specific or made in response to being here," Helleman says. "It's meant to deal with the world we live in. That changes. So the art should be changing, too... and [the exhibit] just gives us the opportunity to come back again and come back again, and come back again." ☐

Disclosure: Seven Days is one of the credit sponsors of "Of Land & Local."

INFO

"Of Land & Local" exhibits and events streamer through the fall. Ticket for David Stromayer Cold Hollow Sculpture Park: \$20 to \$30 per person. Tickets for the River Festival: \$10 to \$20 per person. Tickets for the Marsh-Billings-Rockefeller: \$10 to \$20 per person. Tickets for the Shelburne Farms Dinner: \$10 to \$20 per person. For full list of events and exhibits see oflandandlocal.org.



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The most popular comedy on the theater circuit right now, and the winner of the 2015 *Time* Award for Best Play, largely its characters in bathrobes or fairy-tale costumes as shorthands for most of its playing time. Despite the tale's references to Anton Chekhov, *Yipes and Some and Mahe and Ajike* relies on costumes to tell much of the story, and playwright Christopher Dunning uses Chekhov as nothing more than a trope: to send some cartoonish character flying high. *Worms! Bugs! Compost!*'s production efforts feature laughs, and director Cristina Alcala succeeds at adding depth and warmth to Dunning's wily story.

Verga and his sister Sema, now in their 50ies, have never left home. They took care of their now-dead parents, and whatever maturity they needed to be caregivers hasn't sufficed to propel them out into the world. Other than bawling with Cassandra, a cleaning lady constantly spouting dire warnings of future calamities, not much lies ahead for them and possibly little lies behind.

Their water Masha, by contrast, has built a low-grade movie career. She starred in a truly awful action series but has been trending lower ever since, and it's her money that supports the family. When she arrives for a visit, she brings along a daffish boyfriend-in-a-generators younger. Spike knows his best bet is to play nice and finds any excuse to show it all. That's plenty of fun for Masha until a Spike looks eyes on Nina, a young girl next door.

The three siblings were raised for Orthodox characters by their foster-loving parents, and their lives of simple disappointment parallel events in the Russian literature's complex, tragicomic works. The play may beg the viewer to spot the similarities, but the comparison neither enhances Daring's work nor illustrates Chelkova's. It's best to suspend the heart while watching the play.

In the same way that *Durand* renders Chalkdew's situations silly by putting them into a modern context, the reviewer is tempted to use the contrast between *Durand* and Chalkdew to pin the play to the mat – *isn't that?* But neither of these are fair fights. Instead consider *Durand's* style on its own terms. He builds a base of "benign"/"esque" normalcy, mixes these utilitarian poles for a while, then rejects the play with a spout of surrealism nobody was coming. With hyperbolic authority, like Cassander's vodka-sipping and Spiller's athletic showboating, *Durand* keeps the audience on its toes.

In this production, Lili Ganscher

Sams supplies the hamster's human touch. Gonaucho explores what it means for Sams not to have fully grown up, making her golden and impulsive, and wearing vulnerability through her immaturity. When someone mentions the possibility of daughterhood, her eyes light up. And when it looks like she might find love



Tell us what: Ellen McCune, Jessica Butlerfield, Ryan Smith, Kylee

Costume Comedy

Theater Review: *Vanya and Sonia and Masha and Spike*, Vermont Stage Company

THESE, 2014, 127 p.

the warm, hidden reserves of courage to pursue it, Gershwine is a fine comic. But she's even better as a building character we can care about. One moment she's tugging the corner of her sweater with a childlike fidget, the next, she's gliding through the room with imperial posture, her hair and sequins swaying in an ecclesiastical point. Gershwine reveals Seno's real heart, giving us permission to laugh at her and to love her too.

Kristy Swartz makes Wayne the calm presence in the eye of the storm. Swartz keeps Wayne's placid suffering at a low boil, and demonstrates the warm, unquestioning sibling bond he shares with Scott by remaining charmingly unsympathetic by all she says and does. His comic rhythms draw the last drop out of Darwin's bowl.

mo's, and he's a master of the quest "Why me?" reaction.

As Minka, Ellen McQuerry surfs grandly on the role's big wave of narcissism. During underwrote this part, and McQuerry plays it with eyebrows arched, as if she's in on the joke instead of selling

**CRISTINA
SUCCEEDS AT
DEPTH AND
DURANG'S
STORY.**

Andrew Butterfield brings a great one, adding some startling physical prowess to produce a few surprises only live theater can offer. Spike's depth goes no further than his prime peca, and Butterfield gives him the confidence

rapidity of an entirely unaccustomed life. Alton makes the mistake of sizing his words and stunts right at the audience, so Butterfield doesn't pause to notice the effect he's having on other characters. It's a missed opportunity to show Spike's emotional limits, not just his physical ones, but Butterfield still debates.

Ally Perry supplies Nana with bottomless energy and appealing spontaneity. She positively glows with youth and beams back from anything, even the insult of being swaddled in a dumpsy costume as Dopey the dwarf. The adults around her are paled, but in Perry's hands, Nana shows a poignant enthusiasm for theater that amounts to a love of life.

Do Agathyrus bring a dancer's energy to Cassandra, whirling, lunging and pounding in the winds predictions. The character is entirely absurd, so the performance skill required is heroic commitment to a nonsensical role. Agathyrus is well up to the task. He extracts the laughs from Durning's goofy confusion of Greek tragedy and modern flirt, and when her vocalised words, her sweetest smart words in italics

The redesigned Playr Mischk consists of a triangular playing space backed by a wonderfully detailed wall with three arched and a window. Mischk creates a sculpted, rustic feel by giving the space a rambling width that provides depth and texture with columns, wainscoting, crown molding and a serene yellow-and-white color scheme. The soft, cushioned nook forms a nice base for the play's oddball looks into the absurd life with so many bold-neutral Adachon prints as Mischk feels to give the home any sense of a residential family.

The confined, triangular space poses challenges for Alcorn's staging of the action. With the audience seated so close, the wide space gives some exchanges the feel of a tennis match. That Alcorn conveys the fun of the play despite the limits on sight lines is an accomplishment. And her attention to the deeper qualities of the characters results in a warm, compassionate look at fundamentally decent people.

Punching holes in weakens while building jokes out of quotidian scenes, the play necessarily hinders their big time to clever wit and back again. Damm's something-for-everyone style is far from Chickadee, but can rest in its own right. Though the lightweight characters experience only minor setbacks, sipping there is a microwave not to stay makes for a fun night at the theater. **D**

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Mead Market

For two Vermont makers, today's honey hooch is not so sweet

BY HANNAH PALMER ROAN

Doverton, Groton has two churches, a post office and some town offices. There's also an all-franco junk shop in someone's front yard and a garden tucked into a tiny town green, now over-stuffed, purple-leafed and matured into the very image of fall.

Years ago, the main drag also had a general store — one of the darkest, dingiest, darkest ones in all of Christendom — but now it's gone.

In its place stands a meadery.

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Their wine — sold under the name Artesano — tastes like honey if that honey were evaporated, rubbed off its syrupy sweetness and condensed back into a light, alcoholic liquid.

It's a modern version of an ancient beverage, said to be the oldest fermented drink in human history. Some may recall mead from literature. In his *Wine-making* epic, the hero Beowulf delivered mead-soaked Dances from the monster Grendel; and Chaucer references the old honey-cup in his *Canterbury Tales*.

The drink fell from favor in the post-revolution. Its brewing tradition took centuries ago, mead is a beverage without a contemporary narrative, until recently, it was an add-on reserved for neo-age home brewers and vintners at restaurants. But in recent years, the honey wine has begun to creep its way out of anonymity.

Though numbers vary, sources suggest there are more than 225 meaderies in the U.S. — three times as many as 15 years ago. The industry seems to be piggybacking on the demand for handcrafted booze led by the craft-beer movement. But adventurous diners with a penny to spend, the world's oldest honey beverage holds much to be savored.



Mark Simakala



Checking Glen Bernard, Big Landa



Artesano's corking room

MEAD MARKET BY P. ROAN

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SIDEdishes

BY HANNAH PALMER BOHN & ALICE LENTZ

Operation Bigger, Better Brewery

WITH SEAR BEERWORKS MOVED INTO NEWBIRDS IN DOWNTOWN ST. ALBANS

After about a week of both tugging the leashes, some crossbreeds is going up for the inaugural brew in its new space in former bowling alley, at 132 North Main Street in St. Albans. The new 30-barrel system will increase the brewery's

staff going on hand," Gagner says. "Once people realize this is a cool place to be, they'll bring their friends back. The pub was really designed to be a drive for downtown."

Gagner plans to keep the downtown pub's menu ultra-simple: meats and cheeses, soups and sandwiches. "We understand that a lot of our success is due to St. Albans restaurants buying our beer and selling it to their customers," he says. "So if we were to show up and build a big

Winooski Waits

AN UPDATE ON WATERWORKS FOOD & DRINK

Reformation of the space once known as Waterworks Restaurant in Winooski's Champlain Mill began early this year, and diners can expect the new restaurant to open in late November. Following precedent, it will be known as WATERWORKS FOOD & DRINK.

Waterworks owner DAVID ARDO also co-owns PEPPER VINO, his co-owner at the latter, ISSAC WALLS, is helping him with managerial tasks at the new restaurant. Walls says Waterworks will serve a diverse, contemporary American menu inspired by the work of many ethnic groups who once traded at the mill. The on-site Heritage Winooski Mill Museum traces the contributions of Italian, Middle Eastern, French Canadian, Irish and Polish immigrants, all of whose cuisines may influence the bill of fare. "We've come full circle in the cuisine that we'll have," says Walls of the building's history.



COURTESY OF WATERWORKS FOOD & DRINK



output from the current 750 barrels per year to about 12,000 barrels at capacity.

While the new facility's focus will be squarely on beer production, it will also house a minimalist brewpub to open later this fall. "The real design behind the pub was to serve as an R&D ground for new beers," says brewery founder ARON GAGNER. The brewery's original, much smaller brewing system will move to the new place, where Gagner plans to use it to pilot new beers, which will be road-tested on brewery visitors.

Over embracing the community spirit, Gagner says he expects the new brewery — located at the top of Main Street, blocks from the town center — to bring visitors to newly revitalized downtown St. Albans. The town is now home to a coffee shop, an indoor farmers market, several restaurants and a boutique. "There's a lot of cool

restaurant, it would kind of do us over... If you want something substantial to eat, there are great places in town."

Also in store for 16th St. bar in case. With help from community members, mobile catering and catering services, Gagner says he hopes to have one of Value Gallery (a fresh version), Tribute, Maple Breakfast Shop and seasonal brews available statewide by the end of this year.

The first can release, slated for to be distributed late in November, will be a beer for the local food staff and the waterworks restaurant. Based on a simple wheat/rye model "We bring in corn of food, and we'll give you case of beer," Gagner says.

With many locals facing a hungry winter, Gagner says the fundraiser is the last

Chief SEAN BOWMAN will lead the kitchen. Following a national search, Ardo and Walls flew the Boston native out from San Francisco so they could try his food. Most recently executive chef at Urban Tavern, the gastropub of the Edison San Francisco Union Square, Shattuck had already spent time in Vermont. Walls says "He's used to a big kitchen and having a lot of people work under him."

Walls says one of Waterworks' primary goals is keeping a friendly price point. "We definitely want to keep it affordable, with it being first of all in Winooski. We want the flavors of Winooski, as well," she says. First meals include plates, shared plates and "a really great burger." Higher-priced items may appeal to large parties or employees of MyWebGrocer — the restaurant's neighbor — looking to wine and dine business associates.

As at Veritas, a wood-fired oven will be a centerpiece. Walls says roasted chicken bones will be finished under the flames. While some diners will rarely seek to familiar dishes, such as poultry and potatoes, others may be enticed by more adventurous choices, like a whole bream.

Shattuck is currently in the process of hiring additional cooks and bartenders. Catch upcoming St. Albans for news.

—A.L.

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Mead Market BY JEFF

Founded in 2006, Artesano was the first of Vermont's new meaderies to open. Its products are night-and-day different from those produced by Colchester's Greenfield Meadery, but the brewers at both companies agree that there is a drink worthy meadland.

"We're the odd man out," Greenfield's head mead maker, Ricky Khan, tells *Seven Days*. Khan's wife, Kelly, owns the company. CEO, and both vociferous advocates with permitting. Their mead comes from a combination of wild and domestic honey — but the government controls it more like wine, they say, completing everything from recipe writing to packaging and distribution.

Then there are the marketing troubles. "Everything we do here is absolutely dry as the bone," Ricky says, pouring a sample at the tasting counter. "There's a chemical in honey that makes your throat tick. Sweet, but it's not," he says of mead.

Greenfield's four flagship meads vary in flavor, but their base note is an ever-present, firehose-like mead that seeps over the tongue — neither bushful nor bold, and tinged with yeast. It's warm and soft, a liquid with the body of a lager, and sweet by association only. "The sweet thing is a real problem for us," Ricky says. "It misleads false expectations. It does not mind live references, but I'm not a beerkeeper."

In Groton, Artesano mead maker Mark Simola — who, incidentally, is a beerkeeper but sources his products on honey from farms in Westfield and New Haven — says he keeps a similarly secco agenda. "I go for light, crisp, dry [early meads]," he says. "Because everyone thinks it's going to be heavy, thick, sweet."

Artesano's meads are higher in alcohol content than Greenfield's and made in classic wine styles. They age for a year or more in stainless steel or wood barrels and take about a month to ferment.

During a tasting, Simola's Reserve Dry Mead carries a snappy undertone; the mead maker says he models it on white



table wine. A bubbly cranberry mead made like sparkling red. A test batch of fortified mead is poured from a glass up behind closed doors, with oak casks floating on top and sediment swirling off the bottom. It has heavy oak on the nose, cranberry and vanilla in the quart, and a dry, frosty finish — all the hallmarks of a first dinner wine. The pen-style mead will enter production this fall and be ready for Christmas 2015 drinking.

But the wine-style production and branding — Artesano is based on the Vermont Winery Passport, which takes drinkers to vineyards and wineries around the state — brings its own challenges.

Simola says he spends lots of time educating the consumer. "People walk up to me at market like, 'Gimme your best red,'" he says of giving someone a first taste of mead. "You see the guys run, they're like, 'What are you doing?' That's the flavor of mead. That's what it tastes like — it's acid if your palate does a little work to figure it out."

He describes most of his customers as "people without preconceived notions about what mead is," open-minded drinkers who can absorb the drink's flavor without aspersing their own (usually sweet) ideas about the taste of honey or tangles of sweet-souring Monstera.

Artesano meads are not the cup of rum, which Simola says was likely made from honey and raisins, served and fermentation when the alcohol levels were fairly low and the drink was still sweet. "When you hear about people drinking and drinking and drinking in the mead hall, it was that early fermentation," Simola says. "More beer-like."

That early mead was probably closer to what the Vikings made at Greenfield, though there underpins a full fermentation, down to the last drop of sugar. They market it as "crank mead," rather than "honey wine." "Our product isn't really like wine or ale," Ricky says. "It's total 'honey wine' mead, but really mead-like."

Greenfield's goal is to make a drinkable, affordable beverage that people can consume like a beer. "The only way we

PHOTOGRAPH BY JEFF

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40 FOOD

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thought that would work," Kelly says, "was to make the first everyday meal... When we looked around the market, we saw that there just wasn't anyone making something like that yet."

The Kleins' meads take about a month to produce and cost \$999 for a four-pack. They say they're counting the kind of people who would drop \$1299 on a four-pack of Heady Tapper: "I don't want people who are mead drinkers," Kelly says. "I want people who don't know they're mead drinkers yet. I'm going after the craft-beer people—the guys that go to Hyde Bar."

The couple also hopes for the business to grow—so far and fast as possible. Eight months into their operation, the Kleins are poised for rapid expansion. "We're looking to [expand] out of the state in the beginning of [2015]," Kelly says. "And when we expand, we want to go big."

To keep pace, affordable, the Kleins work with commercial scale, which has forced them to look afar for their honey. "We wanted to get Vermont honey," Kelly says. "But when we talked to Chas Meza from Champlain Valley Agria, he was like, 'If you guys grow it all, you'd have to literally buy every pound of honey the state produces.' We were like, 'Oh, good point.'"

So Greenleaf's honey comes from a beekeeper in Ontario, about three hours away. "The guy's name is Peter," Kelly says. "I don't know his last name, he's one of those 'api-in-the-hand-is-better-than-two'

of farmers." Working with Canadian Peter means Greenleaf can grow to its own "bees' current and continue to source honey from the same farm.

At Arden, Simola says he plans to stay small, but every year, he sells all of his annual output—and knows he could sell more if he made it. This summer, he started collaborating with Cold Hollow Cider Mill to produce a honey ciders, which he shelves at the Waterbury Center cidery this past weekend.

But Simola has grown to the limits of his current building and wants to stay put. "Should I build a warehouse? Do I rent more space?" he wonders aloud. Probably not. "I can make a living here," he says. "I can pay my bills... [When you get bigger], you end up wanting people to do what you like to do."

The kids at Greenleaf are on a different path. With splashy "Ask the Mead Maker" YouTube videos that target the beer-drinking masses, their efforts are aimed at building a honey empire. But both meaderies hope to raise an old goblet to new heights, unencumbered by the weight of history. ☺

Contact hannah@arvondigital.com

INFO

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Cooking Uphill

Grilling the Chef: Adam Longworth, the Common Man, Warren

BY ALICE LEVITT



Chef: Adam Longworth

Age: 33

Restaurant: The Common Man

Location: Warren

Time at restaurant: Nearly three years

Cuisine type: "Tough comfort food"

Training: Culinary Institute of America, International Culinary Center in London. "I never did those and got discouraged. It's a different type of school—very English, doing whole fresh-chicken, pig-programs. I was the only American. I definitely got a thick skin."

Selected experience: Worked three years up to be the chef de cuisine at Manhattan's Gotham and Grill (2003 to 2006).

What's on the menu? Well, I am going mostly on spicy lamba sauce with porcetta, bœuf and gameste, and those cornish with baked lamb shank, roast chicken or steak off a dry-wet or maple syrup and a hint of chipotle.

How does Adam Longworth keep a cool temper in a heated kitchen? The Northfield bred lad who made good as longtime chef de cuisine at New York landmark Gotham Bar and Grill says his secret is staying physically fit. He and his partner, Loren Woods, returned to Vermont for the mountain biking. Now, even in the depths of winter, the couple and their evenings with a run or bike ride near their restaurant, the Common Man (also their house), at the foot of Sugarbush Resort.

"There's something about when it's dark out here and you're getting a nice, fresh mountain air," Longworth says. "It's so quiet; all you can see is a little bit in front of you when you headlight on." According to Longworth, those stress-reducing rides help keep him free of the restaurant chef's ego—and keep him lean, mean and flexible in the

kitchen, too, where he's willing to make significant tweaks to his seasonal menu. The biggest tweak came little by little at the Common Man. Though Longworth gained many fans with the modernist, New York-influenced cuisine he initially prepared, he realized he was leaving many longtime

fans of the 40-year-old restaurant out in the cold. "When I was younger, I did some really cool food, but I don't know if it was the tastiest food," he admits.

"Now I'm not trying to re-invent the wheel anymore. I'm trying to serve wholesome, delicious food that's cooked right."

The biggest hits of the new regime have been Longworth's seasonal takes on the menu. In the happy results of testimonials from the center out, locally sourced meat dishes. The Common Man's menu still attracts adventurous eaters with intense curries and complex soups. But the meatball choices, ranging

from spicy lamb merguez to bacon to classic beef, have become so big a draw that Longworth is working to package them for retail sale.

Recently, Longworth scored back the restaurant's hours to dinner service Thursday through Saturday, leaving him and his crew time to prepare the



SIDEdishes

CONTINUED FROM PAGE 47

the brewery can do. "It's the kids that get me," he says. "Making sure the kids aren't going to school hungry. There's too much of that going on in our own community ... Everyone's busy, and when there's a food drive going on, you may not think of it, but if they're giving out craft beer, you're going to remember!"

—HPE

—HDE

The terms refer to a nine-gallon container used to condition an already-fermented beer, much as beer and wine are conditioned in bottles. Sometimes *fiskin* conditioning involves additional yeast and sugars for a secondary ferment, sometimes brewers add fruit or hops instead. But each *fiskin*, oak or pen (the names refer to containers of aseptic volumes

Four Quarters brewer BRIAN HENRY says he's not sure what he'll break out for the occasion, but he's excited to host his fellow brewers for an informal tasting. "More and more breweries are experimenting with the kind of stuff," he says. "And I have a good space. The parking lot of my brewery is huge."

The tentative roster includes Morrisville's last major snowed-



Workin' the Firkin

On Saturday, November 8, Woodstock's **WOODSTOCK ANNUAL FISHING FESTIVAL**, scheduled for 9 a.m. to 5 p.m., outside its West Canal Street brewery. The event, coproduced with **VERMONT BREWING FESTIVAL** director **SAMMY STEVENS**, will feature craft and farm-conditioned beers from breweries around the region, including several buzzy natives from north of the border.

Those not in the know may ask, "What the frick is a frick?"

is unique, available only until it runs out. The contents can't be replicated, since what happens in the friction zone is the friction

"One aspect of craft beer is the artisan part," Streets says, "and the conditioned brewers are just another end of that. It's part of the art form, it adds some thing different." For production brewers who make the same beer day in and day out, Streets adds, conditioning is a fun, appreciated break in the routine. "You're going to get flavor profiles that you're not going to get in regular beers."

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wines and ciders
will contribute
food — perhaps with
help from the brewery's
very special "immortal"
mech-brew to the event.

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Cooking Uphill

eventually once the kitchen is approved.
The chef also plans to cook pop-up
dinners outside Warren, perhaps in col-
laborative with friends such as Hen of
the Woods Eric Wernstedt.

After a long push-up job, Longworth
is finally coasting back home in Vermont.
We grilled him to learn the details.

SEVEN DAYS: When you were grow-
ing up, were there any foods you
couldn't stand?

ADAM LONGWORTH: I hated
tomatoes. Every kid will eat ketchup
and tomato sauce, but raw tomatoes
I hated. My mom was always trying to
get me to like them, but I just couldn't
do it. I think it had something to do with
the tomatoes she bought at the Grand
Union. I remember going to culinary
school and trying heirloom tomatoes
and saying, "Oh, this is good!" A good
lesson when you're cooking: If it's not
fresh, why even use it?

SD: Your dad was once a chef but is
now known in Burlington as Hopseller
co-owner on "Sleazy the Bus."

ADAM: [Juddy
Longworth drives the
Chittenden County
Transportation
Authority's Linc
Express.] How did that
happen?

AL: He was a chef, and
he noticed that he had a
little bump on his neck
one morning when he
was shaving. Found
out he had cancer in
his lymph nodes. He made it through,
but what happened in the treatment
process was he lost his taste buds
and ability to produce saliva, which
pretty much put an end to his cooking
career. Seven years later, he thinks he
has about 80 percent of his taste buds.
I don't know how true that is with
some of his cooking. But that's when
he started driving the bus.

SEVEN DAYS: Were you always a
baker?

AL: I cared about just being outside
and sports my whole [time], growing up.
Oftentimes I'd have to go help my dad
in the kitchen, and I had less interest
in it, even when I was graduating high
school.

I didn't do the best job applying to
colleges – I wasn't even sure I wanted
to go. But all of a sudden all my friends
were in college, and I was stuck in
Northfield. I was not happy. I told my

room and dad, "I'm going to cooking
school," because it was the only thing I
understood.

Even at the CIA, I didn't love it.
I didn't have going to school. Oddly
enough, it was in London that I fell
in love with it. It wasn't so much the
cooking as the hard core "I don't give a
shit" attitude. I was like, Oh, my God, it's
acceptable to act like that. That's what
baked me.

SD: Name three foods that make life
worth living.

AL: Fresh eggs. Ground beef. Good
bread. Most of my dinners happen to be
eggs, so it. There's something about
ground meat, I used to be a big steak
guy, but I don't eat as much steak now.
I like to see ground beef as a base. I can
take on so many flavors.

SD: What was the last meal you ate?

AL: An epic grilled cheese that Loren
made me. We use the Red Hen [Baking
Company] Whitefield Common bread.
It's got the perfect size holes. She puts
a nice Vermont cheddar and really
super, super thinly sliced white sauce

with yellow mustard. It
tastes like you're eating
a cheeseburger. When
tomatoes are around,
she puts a couple slices
in, too.

The other thing that
makes a grilled cheese
pretty epic that I use a
lot for myself – I call
it "marmoset." It's equal
parts yellow mustard
and Sriracha mixed to-
gether. That's my favorite.

SD: When you caked in New York
what Vermont food did you miss?

AL: I'm not a pork food guy, but one
of the things I missed most was going
to Cold Hollow Cider Mill and getting
cider doughnuts with warm cider. I
would totally put in a trip home and
do that.

SD: You're trying to impress some-
one with your culinary prowess.

What do you make?

AL: I would probably come it out and
begin the progression with a raw dish.
Assuming they're not vegetarians, I'd do
some sort of omelet. I'm a big fan of
pork – there would probably be some
sort of sea urchin or uni component in
that omelet. Then I'd throw some ferns

**More food after the
classifieds section** PAGE 10

food



the Common Man dining room

loaded baked-potato ingredients and using herbaceous cheese and a lot of sour cream. When I was younger, I thought it was cool.

Unfortunately, it's in a cookbook [photographer Alan Bar's *Pasta!*]. If I happen to flip through that book, I'm devastated. But after that, [Bar] did a salad cookbook [for which] I did an anti-chole salad and referenced myself.

SD: What are your favorite Vermont restaurants?

AL: Men of the Wood will always be up there with us. We've become great friends with a little restaurant in town [Wardsboro] called Penant. The chef is such a cool guy. One of my personal favorites — and this is very odd for me to say — is Mist Vegetarian Restaurant right here in town [Wardsboro]. They're vegetarian, but their food to me is so fresh and inspiring. It's just the two of them. I find it really amazing what they do.

SD: Do you have any hobbies?

AL: I love to collect cookbooks. I really keep an eye on them. I don't really let people touch them too much and I'll notice if one is out of place.

The *Gotham Bar and Grill Cookbook* was the first I ever owned. I bought it in the CIA bookstore. I collect autographed cookbooks, but it took me until right before I was leaving New York to move up here to ask Alfred [Portale, author and Gotham's executive chef] to sign it. He was like, "You need to give me a couple of days. I want to bring it home." I told him absolutely no way. "This is the first book I ever bought there's no way that you're bringing this thing anywhere. Figure out something to write and sign it, and I want it back immediately!"

SD: What's your favorite guilty-pleasure food?

AL: I'm proud to eat it. I go to a little deli and get an egg sandwich on an English muffin. It has to be American cheese. That's my thing. I'll even go when I'm pumping gas. I'll park an old one up out of the morning time. I actually keep hot sauce in my truck so I can doctor it up. ☺

Contact: alan@sevendegvt.com

INFO

The Common Man, 3008 German Flats Road, Weymouth, MA 02090. www.commonmanvtd.com The Common Man will close for nine weeks (and rebrand R&B) starting October 16, from 10 a.m. to 10 p.m. Thanksgiving with a traditional buffet dinner.

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crispy black bean soup

of octopus at then. Then, for the last course, I think that I would still have to stick with seafood and do some sort of crispy black bean. I didn't get a lot of seafood growing up, and when I was introduced to high-quality seafood, it really did a number on me.

Ethan Wood from Wood Mountain Fish has really been my saving grace. If we didn't get the seafood that we got from him, I don't know if I'd still be part of the Common Man. It's such a big part of my cooking. He's our savior for sure.

SD: What's the worst dish you ever created?

AL: Wow, I have a lot of them. I was trying to do this baked-potato terrine. I got so wound up in the process of trying to make potato stick for the entire and trying to keep a lot of turkey,

THIS COULD BE DAY ONE

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OCT. 17 / TALKS

Food Matters

Before all things organic, kosher and farm-to-table dominated American discussions, there was Marion Nestle. Since 1996, the author, educator and activist has left her mark on the culture's landscape. Ranked by Michael Pollan as the second most powerful female in America, behind Michelle Obama, Nestle is a leading figure in her field. An award-winning writer, she penned *Food Politics: How the Food Industry Influences Nutrition and Health*, among other notable books, and regularly contributes to the *Atlantic* and the *San Francisco Chronicle*. On Friday, Nestle leads her expertise to the Vermont's Table Speaker Series.

MARION NESTLE

Friday, October 17, 7 p.m., at Thompson Hall, Sterling College in Craftsbury Common. Free. Info: 804-273-7866; scapark.org.

According to the *Boston Globe*, the Aspen Santa Fe Ballet dancers "move with weight and muscle—creamily, not heavily, with rich confidence—before landing with whispery control." Founded in 1996, the company grew organically, eventually extending its reach from Aspen to Santa Fe four years later. Led by artistic director Tom Mossbacher—a former principal dancer with the Joffrey Ballet—the troupe explores onstage. Athleticism, grace and cutting-edge choreography push the limits of traditional ballet and enrich an ever-expanding repertoire. These virtuosic performers dazzle audience members in a varied program featuring "Diva SLIDE," "The New Americans," "Return to the Garden of Eden."

OCT. 18 / DANCE

On Pointe



SCAN THIS PAGE
WITH THE LAXAR APP
TO WATCH VIDEOS
SEE PAGE 9

ASPEN SANTA FE BALLET

Sunday, October 18, 8 p.m., at the
Mesa Verde in Burlington. \$15-50.
Info: 802-558-8588; sfballet.org.

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PUBLIC READING The greatest human adventure yet attempted: to meet together to breathe the same air. Knockout! Book Audubon Series. 8 p.m. 2pm. Free. Info: 327-9331

CLIPPEE Resistant, intensely, power played, and intensely, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

NOVEMBER RETREATS Intensive, playful, and intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

Info

ALL IN THE FAMILY FUND DRIVE The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

WINDMILL STORY HOUR Building a new world, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

WINDMILL ALL STARS The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

CLUB/CLUBS The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

MOVIE RECEPTION THE FRIENDLY PRIVATE The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

MOVING & COOKING WITH CHRISTINE The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

HOUSE HARRIS The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

ONE ONLINE TUTORING The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

PRESCHOOL MUSIC WITH MORGAN The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

STORY TIME & PIANO/PIANO The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

STORY TIME FOR BABIES & TODDLERS The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

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Language

ENGLISH AS A SECOND LANGUAGE CLASS The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

GERMAN-ENGLISH CONVERSATION GROUP The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

INTERMEDIATE SPANISH LECTURE The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

INTERMEDIATE ADVANCED SPANISH AS A SECOND LANGUAGE CLASS The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

ITALIAN The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

RUSSIAN-ENGLISH QUARTET The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

SPANISH-ENGLISH The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

TURKISH-ENGLISH The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

YIDDISH-ENGLISH The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

people

PEOPLE'S FREEDOM HUMAN RIGHTS & THE BORDERS The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

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STEPHEN KIRKMAN In "Knowledge is Power" the best, writing author and award-winning journalist examines the current state of world life in Vermont. November 18, 7:30pm. Free. Info: 327-9331

STEVEN KIRKMAN: THE HUMAN The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

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people

ARCHER HAYES October 18, 7:30pm. Free. Info: 327-9331

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entertainment

PLAYERS FOR SALE: THE NEW WORLD The most intense, and then the 10th night of the city's greatest human adventure. 8 p.m. 2pm. Free. Info: 327-9331

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SPECIAL OLYMPICS VERMONT YOUTH ATHLETES PROGRAM Children ages 5 through 17 with and without intellectual disabilities strengthen physical, cognitive and social development skills. Enriches. Free. Vermont High School South Burlington. 10-14-14 9 a.m. Free. Please call for limited spots. Info: 861-0290

UNIQUE FOR REASONS Community social night performer Tom Macdonald introduces youngsters to the traditional Hawaiian instruments. Self-awareness and social skills. Free. Community School. Montpelier. 10-14-14 4-5 p.m. \$10-15. Please call for limited spots. Info: 861-0290

YOGA WITH BARNARD Teachers and preschoolers share a special time together. Includes a full-body workout. Well-being. 10-14-14. Free. Info: 861-0290

lighting

PEACE CENTER OF VERMONT SENIOR WOMEN'S DISCUSSION GROUP Personalized members of the LGBTQ community consider topics of interest in a safe, comfortable setting. Peace Center of Vermont. Burlington. 10-14-14 7-8 p.m. Free. Info: 861-0290

music

RECORDED PLANS LECTURE Guided by Tim Hens, students of all ages enjoy their hand of the book. Includes a full-body workout. Well-being. 10-14-14. Free. Info: 861-0290

ONCE UPON A RELEASE SHOW The folk duo returns to the stage. Includes a full-body workout. Well-being. 10-14-14. Free. Info: 861-0290

DAVE BRYCE Acoustic guitar stylings with contemporary folk lyrics. Includes a full-body workout. Well-being. 10-14-14. Free. Info: 861-0290

NEW ECONOMY SING-ALONG Community music night. Includes a full-body workout. Well-being. 10-14-14. Free. Info: 861-0290

PLANS WORKSHOP Plans for the future. Includes a full-body workout. Well-being. 10-14-14. Free. Info: 861-0290

politics

PEOPLE'S FORUM: HUMAN RIGHTS & THE ECONOMY Free. Info: 861-0290

performers

POWERFUL TOOLS FOR CARED YOUNG Includes a full-body workout. Well-being. 10-14-14. Free. Info: 861-0290

RECORDED PLANS LECTURE Guided by Tim Hens, students of all ages enjoy their hand of the book. Includes a full-body workout. Well-being. 10-14-14. Free. Info: 861-0290

books

THOMAS KIDDER The CEO of the Vermont Public Library. Includes a full-body workout. Well-being. 10-14-14. Free. Info: 861-0290

BOOKS IN THE HOUSE The Vermont Public Library. Includes a full-body workout. Well-being. 10-14-14. Free. Info: 861-0290

theater

THE 100 A new stage play. Includes a full-body workout. Well-being. 10-14-14. Free. Info: 861-0290

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tion. Info: 336-3373

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tion. Info: 336-3373

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outdoors

AUTUMN HAZARD HIDE-AND-SEEK See 401-18
WINTER HAZARD HIDE-AND-SEEK See 401-18
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Church, Newport 4-5 p.m. \$5 suggested dona-
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sports

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basketball and basketball programs. Catleigh
Falls College, Burlington 11 a.m. Free. Info:
853-2380

COO FLOOR HOCKEY See 401-18
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family

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theater

A CHRISTMAS STORY ADAPTATION See 401-18
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CONFESSION OF ERRORS See 401-18
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THE NEW LIFE IN TWO HOURS
See 401-18
Barnes Space Series 7 p.m. \$25.
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DOCTOR See 401-18
Barnes Space Series 7 p.m. \$25.
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EAST JACE & THE SPACE VIOLENCE
See 401-18
Barnes Space Series 7 p.m. \$25.
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THE NEW LIFE IN TWO HOURS
See 401-18
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THE NEW LIFE IN TWO HOURS
See 401-18
Barnes Space Series 7 p.m. \$25.
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arts

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community

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Church, Newport 4-5 p.m. \$5 suggested dona-
tion. Info: 336-3373

dance

EAST JACE & THE SPACE VIOLENCE
See 401-18
Barnes Space Series 7 p.m. \$25.
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info

AMERICAN RENAISSANCE MUSIC SERIES See
401-18
Barnes Space Series 7 p.m. \$25.
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film

CONFLICT RESOLUTION MOVIE SERIES See
401-18
Barnes Space Series 7 p.m. \$25.
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games

AFTER-SCHOOL GAMES Players in grades 3 and
up. 10th Edition. Christian
Church, Newport 4-5 p.m. \$5 suggested dona-
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THE NEW LIFE IN TWO HOURS
See 401-18
Barnes Space Series 7 p.m. \$25.
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health & fitness

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401-18
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401-18
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THE NEW LIFE IN TWO HOURS
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PUMPKIN CARVING FESTIVAL

October 18th
11am - 4pm

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for the whole family

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calendar

MON 10-10-13

SAVING STRONG GROUP See PG 12 7:00-8:30 p.m.

HONEYMOON FLAMING Burners perform, personal letters to the weekly reader. Free performance. Williston 8:30 p.m. Free. Info: 538-5264

PUBLIC YOGA CLING See PG 12 10:00 a.m. Community Health Agency 30 Adams St. 10:00 a.m. Free. Info: 533-5331

BJ REBEL See PG 12 10

tu

ACTS IN HOBOKEN Participants perform, and read letters to the weekly reader. Free performance. Hoboken 8:30 p.m. Free. Info: 364-1919

ONE ON ONE TUTORING See PG 12 3:30-5 p.m.

PRE-SCHOOL STORY TIME See PG 12 9:30-10:30 a.m.

SANCTUARY THEATRICAL AUDITIONS See PG 12 6:30-8:30 p.m.

TRAD BAND Intermediate music class, practice on the trumpet or tuba. See PG 12 7:30-9 p.m. Free. Info: 533-5331

w

ADVANCED SPANISH LESSONS Practice and review Spanish. See PG 12 7:30-9 p.m. Free. Info: 533-5331

th

WOLFS SECRET: THE MUSICAL See PG 12 8-9 p.m.

fr

REMOVING FRANK KETTER See PG 12 10

ROCK SCIENCE Experiment with music, rock, and science. See PG 12 10:30-11:30 a.m. Free. Info: 533-5331

SANCTUARY OPEN HOUSE See PG 12 10:30-11:30 a.m. Free. Info: 533-5331

SPIN CONCERT CHAIR & CATERING See PG 12 10:30-11:30 a.m. Free. Info: 533-5331

SPIN CONCERT CHAIR & CATERING See PG 12 10:30-11:30 a.m. Free. Info: 533-5331

sa

HOW TO SURVIVE A FLOOD See PG 12 10:30-11:30 a.m. Free. Info: 533-5331

su

OVER FARMING See PG 12 10:30-11:30 a.m. Free. Info: 533-5331

OVER FARMING See PG 12 10:30-11:30 a.m. Free. Info: 533-5331

OVER FARMING See PG 12 10:30-11:30 a.m. Free. Info: 533-5331

REMOVING FRANK KETTER See PG 12 10:30-11:30 a.m. Free. Info: 533-5331

mo

REMOVING FRANK KETTER See PG 12 10:30-11:30 a.m. Free. Info: 533-5331

TUE. 21

community

REMOVING FRANK KETTER See PG 12 10:30-11:30 a.m. Free. Info: 533-5331

tu

REMOVING FRANK KETTER See PG 12 10:30-11:30 a.m. Free. Info: 533-5331

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REMOVING FRANK KETTER See PG 12 10:30-11:30 a.m. Free. Info: 533-5331

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REMOVING FRANK KETTER See PG 12 10:30-11:30 a.m. Free. Info: 533-5331

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REMOVING FRANK KETTER See PG 12 10:30-11:30 a.m. Free. Info: 533-5331

turn neighborhood residents. **Integrated Arts Academy**, 410 Wheeler Elementary School, Burlington, 3-4:30 p.m. Fee: info. 325-3873. www.theartsacademyofburlington.com

golfing

GREENS FOR TEENS & ADULTS Teasing up green time, teens enjoy an all-inclusive, 4.50 fee and under age 18 need guidance or parental permission to play. **Wheeler Free Library**, Burlington, 3-4:30 p.m. Fee: info. 325-3873.

health & fitness

CASSETTE FLOW Hanna Sotkin's guided yoga is a meditative state that encourages deep exposure to individualized yoga. **Stella Studio**, Montpelier, 4-5:30 p.m. Fee: info. 588-3878.

CLARE YOGA WITH ALL LUNG Yoga director sits with meditation poses. **Penelope** not required. **Donnelly-Ailing Memorial Library**, Williston, 1-2 p.m. Fee: info. 327-4757.

BANCING THROUGH PREGNANCY Mothers-to-be prepare for labor in an open-class based on the *Midwifery* North End Studio, Burlington, 6-7 p.m. Fee: info. 522-9908.

BRIEF IN KIRUNA YOGA Early morning yoga is a practice of mindful stretching, meditation, breath, and rest. **Donnelly-Ailing Memorial Library**, Colchester, 4-5:30 p.m. Fee: info. 264-0580.

GENTLE YOGA WITH ALL LUNG Students get their connection with the yoga certification instructor. **Penelope** not required. **Donnelly-Ailing Memorial Library**, Williston, 3-4:30 p.m. Fee: info. 327-4757.

INTRO TO YOGA Newcomers discover the benefits of bringing yoga into their lives. **Fusion Studio**, 400 S. Main, Burlington, 4-5:30 p.m. Fee: info. 327-4757.

YOGA WITH LACY Free 10-12. **North End Studio**, Burlington, 2-3 p.m. Fee: info. 327-4757.

PUBLIC FLOW CLASS See Web site. **Concordia Arts Center**, 100 S. Main, 3-4:30 p.m. Fee: info. 327-4757.

arts

BENNETT'S TECH TOURING COMPANY

Building techniques used on large-scale and character and script development. **Arts Center**, 100 S. Main, 3-4:30 p.m. Fee: info. 327-4757.

CREATIVE FUSIONS

Artists share their inspirations with recycled art. **North End Studio**, Burlington, 2-3 p.m. Fee: info. 327-4757.

MINIATURE STORY HOUR See Web site.

MUSIC WITH MR. CHASE Storytelling and guided CD's. **Donnelly-Ailing Memorial Library**, Williston, 10-11:30 a.m. Fee: info. 327-4757.

PRESCHOOL STORY HOUR-HUNDREDS OF DAYS **Donnelly-Ailing Memorial Library**, Williston, 10-11:30 a.m. Fee: info. 327-4757.

SCIENCE STORY TIME: TEENES & KIDS **Donnelly-Ailing Memorial Library**, Williston, 10-11:30 a.m. Fee: info. 327-4757.

STORY EXPLORERS-EMERY HAFMAN-COMES **Donnelly-Ailing Memorial Library**, Williston, 10-11:30 a.m. Fee: info. 327-4757.

THE BEAR How do these massive mammals prepare for winter? **Donnelly-Ailing Memorial Library**, Williston, 10-11:30 a.m. Fee: info. 327-4757.

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THE BEAR How do these massive mammals prepare for winter? **Donnelly-Ailing Memorial Library**, Williston, 10-11:30 a.m. Fee: info. 327-4757.

STORY EXPLORERS-EMERY HAFMAN-COMES **Donnelly-Ailing Memorial Library**, Williston, 10-11:30 a.m. Fee: info. 327-4757.

STORY TIME FOR 2- TO 5-YEAR-OLDS **Donnelly-Ailing Memorial Library**, Williston, 10-11:30 a.m. Fee: info. 327-4757.

STORY TIME FOR BABIES & TODDLERS **Donnelly-Ailing Memorial Library**, Williston, 10-11:30 a.m. Fee: info. 327-4757.

TODDLER STORY TIME **Donnelly-Ailing Memorial Library**, Williston, 10-11:30 a.m. Fee: info. 327-4757.

WORLD MUSIC CHAIR See Web site.

YOGA **Donnelly-Ailing Memorial Library**, Williston, 10-11:30 a.m. Fee: info. 327-4757.

YOGA **Donnelly-Ailing Memorial Library**, Williston, 10-11:30 a.m. Fee: info. 327-4757.

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Saturday, October 16 at 8 pm,
MainStage

Artistic Director: Allen B. Davis
Music Director: Allen B. Davis

Marcus Roberts & The Modern Jazz Generation

Friday, October 24 at 8 pm,
MainStage

Preservation Hall Jazz Band with Allen
Roberts

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BARB BOTE, DEDICATES CLUB Sat WED 10
WORLD MUSIC CHAIRS Sat WED 10

Interlanguage
ENGLISH AS A SECOND LANGUAGE CLASS Sat WED 10

INTERMEDIATE SPANISH LESSONS Sat WED 10

INTERMEDIATE/ADVANCED ENGLISH AS A SECOND LANGUAGE CLASS Sat WED 10
ITALIAN CONVERSATION GROUP (open discussion)
 A native speaker leads a language practice for all levels individuals. Tues 10-11, Edmund's Hall, St. Michael's College, Colchester 7 pm. Fee: \$10. \$10-100

montreal
BELLES BOULEVARD THE MUSICAL Sat SUN 10
 8 pm on

musade
SONG-CIRCLE COMMUNITY SING-ALONG Sat SUN 10
 and Lyrics session for those evening of vocal expression. 2nd Floor Public Library, Montpelier 6-8 pm. Fee: \$10. \$10-100

publinea

poemsense
ASTORIA KEY CLASS Susan St. John leads an exploration of the relationship between historical and contemporary poetry and the human experience. Roman Library, Shelburne 3 pm. Fee: \$10. \$10-100

FINANCIAL WORKSHOP: TAKE STOCK IN THE MARKET Montpelier's get money week under the direction of Finance Advisor Robert Adams. Room 101, Montpelier High School 6-8 pm. Fee: \$10. \$10-100

epicenter
CORG FLOOR ROCKETS Sat WED 10

tefler
ENVIRONMENTAL & HEALTH SCIENCES
UPPER LEVEL Montpelier University graduate students presents "Urbanology Techniques to Evaluate the Environmental Health Status: Air, Light and Energy Issues" Montpelier Senior High, Colchester 6-8 pm. Fee: \$10. \$10-100

PEACE & JUSTICE LECTURE SERIES Montpelier Community College, River Street, Colchester
 Lectures and other activities present 6-8 pm. Montpelier's get money week under the direction of Finance Advisor Robert Adams. Room 101, Montpelier High School 7 pm. Fee: \$10. \$10-100

PEACE CORPS ORIGINATOR Former Vermont governor Howard Dean introduces a comprehensive overview of the volunteer program used in international development. Room 206, Vermont Learning Center UVM, Burlington 6-8 pm. Fee: \$10. \$10-100

cheater
SARAH AND SONJA AND MACHIN AND SPICE Sat WED 10-11 pm

musade
ELIAN STROMSH Has everyone ever written a song already in a long time? The local author joins his audience and shares his personal music. Good Shepherd Lutheran Church, Colchester 7 pm. Fee: \$10. \$10-100

Montpelier Moonlight Madness

Thursday, October 16, 6-9 pm
 Super sales throughout downtown!



ARTISANS HAND
 Contemporary Vermont Crafts



ART WALK - Friday, October 17, 5-7
C. J. Hockett, wildlife photographer
contemporary art gallery 10% off 6-9

At State at City Center
 Montpelier - 802-229-4412
 artwalkmontpelier.com



MOONLIGHT MADNESS SALE
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October 16, 17 & 18
Thu 10-9 • Fri 10-6 • Sat 10-5:30

Woodbury Mountain Toys
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artwalk
 downtown montpelier

Montpelier Fall Art Walk
Friday, October 17, 4-8 pm
 Montpelier Art Walk showcases works of Central Vermont artists at multiple stores downtown.



artsfest
 downtown montpelier

Montpelier Arts Festival
Saturday, October 18, 6-8 pm
 The arts festival will showcase showcasing Central VT art in unique downtown locations, as well as a food truck only, craft beer bar and performance art.

More details:
 facebook.com/MontpelierArts



Moonlight Madness
 downtown montpelier

Moonlight Madness is coming
Thursday, October 16th
from 6-9 pm




Montpelier is going MAD with anticipation!

10% Off Storewide All Day Long
20% Off Storewide from 6-9 pm
(excluding bicycles)

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 theshoehorn.net onionhive.com onionhivekids.com

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culinary

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the online class you will learn the
the online class you will learn the

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dance

B-TWIN DANCE AT MOMENT Twinn
B-Twin is Secretary's first step.
Twinn is Twin, Jack, Lyndel
Sister L. On my dance. (Twinn)
Twinn, Twinn, Twinn, Twinn
Twinn, Twinn, Twinn, Twinn
Twinn, Twinn, Twinn, Twinn
Twinn, Twinn, Twinn, Twinn

[illegible]

SAFETY STRAIGHT S&S SYSTEM

Salmonberries, right: late-blooming shrubs arching from ground and bearing luscious, toothy berries with molasses undertones. Washington State: Bill Peterson. Left: Echinacea for sale from Clark. No berries, so none for sale. Photo: photographer/visuals

OSHWEGO VT DALLA Experienced
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community by death by choice

[illegible]

RESEARCHER'S NAME: _____

PAINTING: Come alone or come with friends but come out and invite David! Inspiring classes repeat each month but intermediate classes vary from twice to four times. As with all of our programs, classes are managed by hand and no parties or necessary facilities. donald@rockysouthwest.com; call 303.744.4444; www.rockysouthwest.com; 10000 N. 1st Ave., Suite 100, Denver, CO 80231; 10000 N. 1st Ave., Suite 100, Denver, CO 80231; 10000 N. 1st Ave., Suite 100, Denver, CO 80231.

1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 26



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Pearl Street, New Orleans
Admission \$5, Children Under 12 free
for more information go to www.cvqg.org

FAMILIES NEEDED FOR RESEARCH STUDY

We are studying family relationships. To participate, families must have a 9- to 11-year-old child whose parents are married to each other.

The study involves two 2- to 3-hour lab visits about 2 weeks apart (Visit 1: mother & child; Visit 2: mother, father, & child).

Participating families receive \$100 for Visit 1 and \$150 for Visit 2 (scholarship card).

Interested? Contact the Kids & Parents Project at (800) 656-4722 or www.aiaa-kidproject.com





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Argument

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WEBJUNKIE

by the author of the book WEBJUNKIE

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Is Internet Addiction Real?

The Chinese government thinks so. It's set up rehab centers around the country to treat teens who prefer the online world to the real one. A new documentary, *Web Junkie*, intimately chronicles the treatment process at a facility in Beijing.

The Vermont International Film Festival hosts a free screening of *Web Junkie* at the Vermont Tech Jam on Friday, October 24, 3 p.m. in 242 Main at Memorial Auditorium in Burlington.

The film is followed by a panel discussion with gamers and mental health professionals from Champlain College.

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Questions? Email epsc@vt.edu, phone 802-243-1111, or visit us on the web at www.vti.org/epsc.



EPSC Small Business Innovation Research (EPSC-SBIR) is a competitive award program that provides small businesses with the opportunity to develop innovative technologies and products that address critical needs of the State of Vermont.



Two Funding Opportunities for VT Small Businesses

NEW EWS YEARLY award/EPSC Pilot Projects
Funding opportunities for Vermont small businesses, independently with university faculty to develop projects that are aligned with the current VT EPSC-SBIR Track 1 goals. Awards on a rolling basis in October/November in the Labor Commission Trade (LACTC).

- Maximum amount of each grant is \$10,000
- Deadline for submissions: January 14, 2013
- Full submission details may be found at www.vti.org/epsc

Research/Small Business Technology Transfer (STTR/STTR) Phase II

Funding opportunity for Vermont small businesses to engage the grants to foster research and development projects to which will need to apply for a license to deliver STTR/STTR programs.

- Maximum amount of each grant is \$10,000
- Deadline for submissions: January 14, 2013
- Full submission details may be found at www.vti.org/epsc

CATAMOUNT OUTDOOR FAMILY CENTER, WILLISTON



EVENING SHOWS October 23rd-25th
-One weekend only!

CHILDREN'S MATINEE October 25th - 4p

ADVANCED TICKETS ONLY! Buy your tickets at **THEHAUNTEDFOREST.ORG**

or purchase at The Alpine Shop on Williston Road, South Burlington or Buttered Noodles or Harvest Lane, Williston

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The Gray Lady

Natalie Merchant talks about finding her voice and aging gracefully

BY DAN ROLLES

It's taken Natalie Merchant nearly a lifetime to find her voice. That may come as a surprise to those who have followed the singer's long career.

Whether performing solo or as front woman for the acclaimed 1980s rock band 30,000 Maniacs, Merchant has long possessed one of the most distinctive voices in pop music. But according to her, she only recently discovered the artistic voice she has spent a career seeking.

Earlier this year, Merchant, 54, released her sixth studio album. The self-titled solo record is her first collection of original material in 14 years. It follows a 2010 release, *Leave Your Sleep*, composed of interpretations of 19th- and 20th-century American and British poetry about childhood. While that record found the singer collaborating with more than 100 other musicians, her latest was crafted on a far smaller scale. It's a deeply personal work that stands as her most intimate and personal to date, its title implying that Natalie Merchant has found her voice and perhaps even herself.

Seven Days spoke with Merchant by phone in advance of her performance at the Flynn MusicStage in Burlington on Tuesday, October 21.

SEVEN DAYS: After some 30-plus years of making records, why self-title this one?

NATALIE MERCHANT: I wanted to differentiate it from the last couple of projects. I wanted people to

know that this was all original material. People talk about finding your voice as a writer. And writers are lucky; they just have to rely upon themselves to establish a voice. But when you're a recording artist, you have to learn to channel your voice through other musicians, through collaborators. And that's something I felt like I finally figured out how to do, after *Leave Your Sleep* and working with something like 130 musicians. I felt like this album was an expression of what I had to say in a way that I truly wanted to say it.

I WRITE ABOUT
THEMES THAT ARE
PRETTY ETERNAL,
CYCLICAL.

NATALIE MERCHANT

SD: So you're saying you're just now finding the voice you've been looking for after all these years?

NM: I am. I think it just comes with 34 years of experience. It takes a long time and a lot of trial and error, learning from your mistakes. You have to be adventuresome. And that happens as an artist or a musician or whatever it is I am, but also as a person. I'd like to be able to claim a little bit of self-knowledge at this point. That's the benefit of being old.

SD: Did working with so many different and different types of musicians on *Leave Your Sleep* help shape how you approached the new record?

NM: Definitely. It took over a year to record *Leave Your Sleep*. And through that process we kept considering that going back to a more traditional record with, say,

six musicians was going to feel like the easiest project I've ever done. And it didn't.

SD: You've said that you learned a lot about songwriting from doing *Leave Your Sleep*. What, specifically?

NM: Subtle things. Subject matter and voice. Also simplicity. A technique that I've used for years as the first person voice, stepping outside of the characters in my songs. I did a lot of that on this record. Sometimes I created characters and then spoke to them, had dialogues with them that became the lyrics.

The main thing I learned with *Leave Your Sleep* was how to color the lyrics after I'd been written. That was a different approach, because I'd always worked in the opposite direction. I'd always written the music first, then the lyrics. So I experimented with that on this record, writing poems that transferred to music. I would interpret them four or five different ways before I settled on one approach.

SD: Many of the songs on the new record were written over the course of the last 14 years. Have the meanings of these older songs changed for you over time?

NM: The oldest song on the record is "The Red." And sadly nothing's changed. That's a song that I wrote about people who have been displaced by war. It's about what's happening in Iraq and Syria and about a dozen other countries right now that makes up the 47 million displaced people who exist in the world right now. So I think I write about themes that are pretty eternal, cyclical. The specific characters that I might write about don't really matter as much as the theme itself.

SD: You've spoken quite candidly about being an older woman in the music industry and how aging in that business is much different from aging as a man. What are some of the ways you've approached that challenge?

NM: Just by getting older, really, which is an inevitable and natural consequence of being alive. You become a subject of ridicule as a female musician or an actress. So just allowing myself to have gray hair. Even Norah, which is an extremely prominent, visible label, when I walked in with my gray hair—they didn't even react to it, and, honestly, wanted to embrace me as an older woman—and they said, "It's in a final decision?" [Laughs] And I said, "Well, you have Emmylou Harris on your label." But other than Emmylou Harris and Patti Smith and me, I'm hard-pressed to think of many other female musicians who have dared to do gray. I've had a few female musicians approach me and say that's extremely brave. Or foolish. They can't decide. ☺

INFO

Natalie Merchant, Tuesday, October 21, 8 p.m. at Flynn Music Stage in Burlington. \$39.25-65.25. flynn.org



Find Your Dream Job — Brian did!

Last year, I was living in Pleasanton, California, and was thinking about moving to Vermont. I was looking online for jobs and saw a posting for the Tech Jam. Since I was attempting to move from so far away, I figured it would be best if I could meet in-person with potential employers in Vermont instead of being an anonymous resume submitted from across the country.

In the days leading up to the Tech Jam, I began researching companies on sites like Glassdoor and LinkedIn. I made a list of ones that seemed well regarded and seemed to be pursuing technologies and ideas I was interested in. At the event, I spoke to pretty much everyone, but waited to get comfortable with "selling myself" before speaking with representatives from companies I was highly interested in.

After the Tech Jam, I was hired as a software engineer at Middlebury Interactive Languages.

I attribute my successful job search and relocation to Vermont directly to the Tech Jam. I received many useful leads and opportunities to get past the initial introduction and proceed to interviewing, which in my experience has been the most difficult part of job seeking.

Brian Crist
Middlebury Interactive Languages
Software Engineer

"I attribute my successful job search and relocation to Vermont directly to the Tech Jam."

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Death Becomes Him

The grandfather of post-punk artist Alice Coltrane and her husband, iconic saxophonist John Coltrane, is **ALICE COLTRANE** — aka Steven Edelman — proves the apple doesn't fall far from the (family) tree. The rapper and producer is renowned for poignant, provocative wordplay couched in an avant-garde fusion of hip-hop and experimental electronic music. This transcendent approach is evident on his stunning 2015 album, *Four Dead Five*. The star-studded summation on death features appearances from Kendrick Lamar, Snoop Dogg and Herbie Hancock, among others. Touring in support of that record, Flying Lotus plays the Higher Ground Ballroom in South Burlington on Friday, October 16. **Just In Case/Vacant** 10:00pm open.

WED.15

burlington

HAIRSHINE SPEAKERS
Blackfly Wednesday (Free) 9:30
p.m. Free

J.P.'S PUB Pub Quiz with Dave 7
p.m. Free. Karaoke with Melody
8:30 p.m. Free

JUNIPER Gay-Vegas Cabaret
(Sat. 10 p.m.) 9:30 p.m. Free

LAUREN'S BISTRO & CAFE Two
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MANHATTAN PIZZA & PUB
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p.m. Free. **GALE** Debates the
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ALICE COLTRANE & Her Four Dead Five

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REVIEW *this*

Barbacoa, Italian Medallion

(SELF-RELEASED CD, DIGITAL, DOWNLOAD)



For more we can't quite explain, surf music has recently experienced a minor resurgence in Vermont. But long before local bands such as the High Rise, the Concrete Revs, and the Transients began writing in their waivers, Bill Mallonee signed to the local indie rock guitar this band, Barbacoa, has been shooting the curl in Burlington with a slack

intramusical brand of self-described "surf rock" since the 1990s. As the band's latest record, *Italian Medallion*, proves, there's still no one who does surf rock better.

Though *Italian Medallion* is billed as a Barbacoa record, in truth, it's a Mallonee solo project. Live, the band typically features the talents of drummer Jason Fradette, guitarist Louis Thompson and bassist Kirk Flanagan. But for this record, Mallonee handles everything himself, from the classic honk but not surf backbeat to the reverb-laced lead to the frequent 100-foot guitar that floats like stinging jellyfish. Each of the record's 12 tracks is a Mallonee original, making the album the most comprehensive showcase of Mallonee's prodigious talents to date — and that includes his excellent 2010 self-titled solo record. Simply put, not a melody plays guitar like Bill Mallonee.

As reflected in titles, Barbacoa trade in a vein of surf rock they refer to as surf rock. Mallonee surely takes cues from genre originator Dick Dale, as is evident in his meticulous technique. But his spunky compositional style is equally informed by the likes of spaghetti western composer Ennio Morricone and the campy pop and surf themes of 1960s TV shows "The Monkees" and "Gettysburg." There is a retro

feel to Mallonee's work, but, refreshingly, it comes off not as ironic posturing but as capturing a time and vision of cool.

Much as Mallonee exerts a certain stoniness when he performs live, his compositions exude a definitively chill mood. Even as he tackles complex lead lines on cuts such as the duddy opener "Captain 20," the mid-to-late track and the reverb-soaked "Tornado Head," there is a focused hypnotic cool to his playing that belies just how challenging this music is. Mallonee makes it sound so damned easy, which is certainly not.

It's equally impressive how Mallonee manages to synthesize and pay homage to his influences without ever sounding derivative. "Horseworld" nods to the spectral creep-out of the *Marlboro* "Out of Limits" (Barbie Carter) evokes 1990s-era Dole minus the cheese of "Goshie Tree" recalls the loopy punchability of the Grateful Dead through a filter. Mallonee retains a singular voice, making each of his songs unique and proving yet again that he is among the finest rock guitarists ever to call Vermont home.

Italian Medallion by Barbacoa is available at barbacoa.bandcamp.com.

DAN WAILES

SCAN THIS PAGE WITH LARVA
TELEPHONE TO TRACK



The Steve Blair Septet, *Ostinato*

(SELF-RELEASED CD, DIGITAL, DOWNLOAD)

Steve Blair is one of the most accomplished and well-respected jazz guitarists in Vermont. He has toured the world and played on records with the likes of Will Patton, Davey Faxon and his own fusion project, Profitful. Blair, who currently serves as the director of jazz studies at Johnson State College, is, in no uncertain terms, a monster player.

On his new record with the Steve Blair Septet, *Ostinato*, he undeniably shows us his prodigious chops. But given that this is a follow-up to that band's 2006 album, *Monotony*, which at times felt more academic than artistic, the question is really whether Blair can translate his technical gifts and profound genre knowledge into a work that compels not just with musical acuity, but with soul. More often than not, the answer is a resounding yes.

Blair's stated influences comprise an unlikely, if not entirely unlikely, mix. The guitarist and bandleader takes cues from



streamlined figures such as jazz great Chick Corea. But he's equally informed by the likes of jazz modernists like Miles Davis and bebop and classical composer Igor Stravinsky. Indeed, elements of each of those disparate influences can be found, to various degrees, throughout the record. Blair manages to corral his varied influences into a cohesive whole that puts a unique and often intriguing spin on jazz-rock fusion.

While Blair deserves major credit for his meticulously designed compositions — not to mention his immaculate playing — his backing band does high marks, too. Vocalist David Grosvenor is an unlikely local jazz group with an innate collective talent. Anna De Groot's bass lines are worth the price of admission on their own. Drummer Jason Allen carries up some signatures like a Gershwin. And the horns

section of Kevin McCarthy (alto sax), Dave Miller (trumpet and flugelhorn) and Dan Silverman (saxophone) adds heart with transcendent performances across the board.

Perhaps nowhere is this trust shown on the album clearer: "Bandstand," a swinging, eighth- and half-note work that in some ways represents the album in macrocosm. The tune opens with a chromatic gambit of arpeggiated notes, a horn blast here, the trickle of keys there. But the band soon coalesces around an eerily steady fourth-note line that gives it far space with its doctored simplicity here. The group then traverses a wide array of scenes to retain that as a challenge and rewarding in equal measure, from sparse free jazz breakouts to a serene, guitar-led scene, and back around again. Like *Ostinato* itself, the song is unpredictable and compelling and showcases a singular talent in Steve Blair.

Orchestrated by the Steve Blair Septet is available at Pure Pop Records in Burlington. The band plays an album release show at Johnson State College this Friday, October 17.

DAN WAILES



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the performers

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It Does a Body Good

Equally admired as a producer and rapper, Detroit's **BLACK MILE** is among the most respected figures in modern underground hip-hop. It's collabed with everyone from the late 2Pac to Flavor Flav to Sean Price. His solo efforts, which reveal an affinity for anthems such as A Tribe Called Quest and De La Soul, are regarded as some of the most thought-provoking and musically progressive in Motor City hip-hop. Touring in advance of a new album, *It's There's a Mind Below*, Black Mile plays *Spirit Kitchen* in Burlington on Sunday, October 19, headlined by the live band **NOT TURNER**. **SMOOTH JAZZ** and **CRUITY** have open

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Art for the Classes

"Visual Weimar: 1919-1933," Middlebury College Museum of Art

Middlebury College Museum of Art, with its small but impressive permanent display and consistently strong special shows, serves as a valuable cultural resource for both locals and visitors. But that's only half of its identity. The museum is also integral to the college's educational mission.

Both aspects of the institution show forth in "Visual Weimar: 1919-1933," a compact and compelling show that includes paintings, prints, etchings and drawings produced in Germany and Austria between the world wars. Curated by fifth students, the exhibit also includes students' comparative annotations of selected pieces, which visitors can view on iPads provided by the museum.

REVIEW

German professor Bettina Matthias offered background and some guidance to members of her "Weimar Germany and Its Legacies" class selected 25 of 50 works made available to Middlebury by the Eberly Foundation in New York City last year. Matthias says, "I didn't want to dictate what the exhibit should be. I just finds that young people don't automatically open up to a body of work she describes as 'sometimes gruesome and very, very dark.'"

The Weimar Republic comprised a troubled and ultimately tragic interlude of democracy bracketed by Germany's humiliating defeat in World War I and the rise of Nazism. Hyperinflation combined with stark inequality left many Germans writhing poor, diseased, turned to prostitution or thievery to survive, while the purging of the upper classes was increasingly characterized by desperation and outright depravity.

Most of them shown here.

Visitors will likely regard a woodcut and a lithograph by Käthe Kollwitz as the most disturbing piece in a show filled with unsettling images. In "Struggle," a mother with shrouded face and a skeletal chest sits with her mouth open and her fingers tearing at her eyes. A boy hurls from headfirst in her lap. Alongside this graphic reminder of a poet, hangs Kollwitz's print of black-capped Death snatching two children, one of whom appears to have surrendered to her fate, while the other glances in terror at her abductor.

Otto Dix's etching of a suicide scene would be equally macabre if it weren't so wittily comical. A hat and coat hang neatly from a hook on one side of a narrow room, while a man wearing glasses hangs from a noose on the other. His tongue falls from his mouth, and he appears to be spitting an erection. In the middle sits his ghost, smiling and reading a newspaper.

Despite such images, "Visual Weimar" isn't solely black or somber. A few works capture a degree of hope or depict mundanity, everyday scenes.

In "Himmler und Sichel" a brush-and-ink drawing by George Grosz (1893-1959), a manichoid icon joyfully thrusts his arms toward a man emblazoned with the hammer-and-sickle emblem of communism. That ideology's promise of working-class deliverance held great appeal to many seduced by innovation and fascism. Neither Grosz nor the workshop depicted in the 1925 work could have known that what they were seeing would prove to be a false dawn.



"Struggle" by Käthe Kollwitz
by George Grosz

YOUNG PEOPLE DON'T AUTOMATICALLY
OPEN UP TO A BODY OF WORK THAT IS
"SOMETIMES GRUESOME
AND VERY, VERY DARK."

BETTINA MATTHIAS



"Suicide" by Käthe Kollwitz
by Otto Dix

Visitors can witness a moment of genuine tenderness in Max Liebermann's etching of a woman knitting while nearby a child rests on a bench. Dix's "Loose" likewise offers relief in the form of a mannequin-dressed woman in a floppy, feathered hat with a crooked, toothsome smile.

The exhibit includes a number of works associated with the Bauhaus, an art school and production center whose litigian coincides with that of the Weimar Republic. Its competitively austere style is just as engaging as the



"Loose" by Otto Dix
by Otto Dix

expressionism practiced by the artists represented in the show's main section. The mannequin look developed by Bauhaus architects, designers and painters has also proved more uniformly influential. The geometric shapes in Gerald Bismeyer's "Fisher Boy" and the curves and proportions of a sculpted head by Oskar Schlemmer offer examples of the Bauhaus aesthetic.

The pieces included in "Visual Weimar" come from the trove of works of that period owned by the Eberly Foundation. In an effort to make its holdings accessible to a wider audience, the foundation has offered Middlebury the opportunity to choose pieces to be displayed in three shows at the college's museum. This initial exhibit will be followed next year by "The Naked Truth: The Body in Early 20th-Century Germany and Austria," and in 2016 by "Blown and Doomed: Visual Expressions and Reform in Vienna 1900."

Artist and Middlebury alum Jordan Jones invited students in creating the annotations of selected works in "Visual Weimar." A sampling can be seen at museum.middlebury.edu/exhibitions.

"I was incredibly proud of my students," Matthias says. She notes that while assembling the show and working out the process of making the art move, the members of her class communicated exclusively in German. The students must, mature, be proud to attend a college that so effectively and creatively integrates its mission into its curriculum.

KEVIN J. KELLEY

Contact: kellyj@middlebury.edu

INFO

"Visual Weimar: 1919-1933," through December 7 at Middlebury College Museum of Art, museum.middlebury.edu

NEW THIS WEEK

chittenden county

THE BODY ELECTRIC An exhibit of "one soul, a sea of independent elements" at the Essex Courthouse, New Britain. Sept. 20-Jan. 1. 10:00 am-6:00 pm. Free admission. Contact on Thursday October 16 at 8 pm October 18 November 21 10:00-6:00 PM South Valley Art Association

NOODLES FOR THE HONOLULU RIVER One of the world's largest freshwater ecosystems and one of the most diverse (over 300 spp. 30 families, 300 invertebrates, 200 species of macroinvertebrates) biotic system, spawning and nesting. Featuring the Honolulu Department of Parks and Recreation's "Noodles for the Honoluhu River" project. One Wednesday through October 16 at 4 pm, 7 pm, and Sunday to 4 pm on October 18 at 10 am. 434-5141. Chittenden Valley Association in Essex Junction

burke/montpelier

DANIEL BARNUM & DUFFY BARR "Seven Mountains" is a series of photographs that is both explores the evolution of a state, preserves memories and celebrates. Mounts on Saturday October 16, 3-4 pm October 18 April 10-11 AM 2008. See new History Museum in Montpelier

DEWEY WHITE & ANNE T. BURROUGHS "Duff White" is a series of photographs that is both explores the evolution of a state, preserves memories and celebrates. Mounts on Saturday October 16, 3-4 pm October 18 April 10-11 AM 2008. See new History Museum in Montpelier

outside vermont

JOHN VIVALLI An ongoing series of photographs that is both explores the evolution of a state, preserves memories and celebrates. Mounts on Saturday October 16, 3-4 pm October 18 April 10-11 AM 2008. See new History Museum in Montpelier

ART EVENTS

BERNARDINE KATZ "Bernardine Katz" is a series of photographs that is both explores the evolution of a state, preserves memories and celebrates. Mounts on Saturday October 16, 3-4 pm October 18 April 10-11 AM 2008. See new History Museum in Montpelier

SARAH KENNEDY "Sarah Kennedy" is a series of photographs that is both explores the evolution of a state, preserves memories and celebrates. Mounts on Saturday October 16, 3-4 pm October 18 April 10-11 AM 2008. See new History Museum in Montpelier

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ONGOING SHOWS

burke/montpelier

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'Seven Women Painters'

The contemporary landscapes at Rochester's BigTown Gallery this fall were all created by female painters, but the diversity of styles represented in this "director's choice" show is striking. From Ying Li's lush, color-saturated oil abstractions to Laurie Swenson's post-apocalyptic depictions of palm trees. And from gaudy, the artists are united by the "deep creative noise" they have in Vermont, writes assistant gallery director Amy Desautels. "Together they represent some of the most accomplished contemporary landscapes and abstract painters working in Vermont today." Through November 12. Featured "Last Stroke of Fall" by Lu

of women who paint by the Red Bull and the Red Bull. Through November 12. 100-100-100. See new History Museum in Montpelier

ART FOR PEOPLE A collaborative project of the Vermont State Office of the Arts. Through November 12. 100-100-100. See new History Museum in Montpelier

THE ART OF THE MOUNTAIN A series of photographs that is both explores the evolution of a state, preserves memories and celebrates. Mounts on Saturday October 16, 3-4 pm October 18 April 10-11 AM 2008. See new History Museum in Montpelier

ADAM ANDERSON "Adam Anderson" is a series of photographs that is both explores the evolution of a state, preserves memories and celebrates. Mounts on Saturday October 16, 3-4 pm October 18 April 10-11 AM 2008. See new History Museum in Montpelier

CAROLYN KENNEDY "Carolyn Kennedy" is a series of photographs that is both explores the evolution of a state, preserves memories and celebrates. Mounts on Saturday October 16, 3-4 pm October 18 April 10-11 AM 2008. See new History Museum in Montpelier

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VISUAL ART IN SEVEN DAYS
ART LISTINGS AND INFORMATION WRITTEN BY PHILIP GILBERT
AND JOHN GILBERT. ARTISTS AND ARTISTS LISTED IN ORDER OF
SHOWS IN THEIR PLACE



GET YOUR ART SHOW LISTED HERE!
IF YOU WANT TO LISTEN TO AN ART SHOW LISTEN TO US KNOW BY PHONE
AND WE WILL LISTEN TO YOU. WE WILL LISTEN TO YOU. WE WILL LISTEN TO YOU.
WE WILL LISTEN TO YOU. WE WILL LISTEN TO YOU. WE WILL LISTEN TO YOU.

"BURN ART EXHIBIT" A show of works from members of the Johnson, Strong, Rice and Merritts Center for Culture. **JENNIFER HARRARD** Large-scale landscape and portrait paintings. Through November 2. Info: 800-528-3366 River Arts Center on Waterbury

BLACK TOWN & GARDEN WALKING "The Western More Western" sculpture by Clyde Smith inspired and inspired artists. Through November 20. Info: 4-219-7944 It's Arts of Community at Jeffersonville

"EXPRESS OUTDOOR SCULPTURE EXHIBITION" On the gallery walk along the river and past the riverfront observation tower, Gates of the West has more 20 outdoor sculptures, a variety of themes and styles. Info: 4-219-7944. It's Arts of Community at Jeffersonville. On the river and past the riverfront observation tower, Gates of the West has more 20 outdoor sculptures, a variety of themes and styles. Info: 4-219-7944. It's Arts of Community at Jeffersonville.

"SUNSET ART & DESIGN IN DEVELOPMENT" An exhibit of artwork by individual and international artists from all over the world, including African and American artists. Info: 4-219-7944. It's Arts of Community at Jeffersonville. On the river and past the riverfront observation tower, Gates of the West has more 20 outdoor sculptures, a variety of themes and styles. Info: 4-219-7944. It's Arts of Community at Jeffersonville.

"BURNING ARTS" A collection of artwork by artists from all over the world, including African and American artists. Info: 4-219-7944. It's Arts of Community at Jeffersonville. On the river and past the riverfront observation tower, Gates of the West has more 20 outdoor sculptures, a variety of themes and styles. Info: 4-219-7944. It's Arts of Community at Jeffersonville.

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LET'S TALK ABOUT LIVING WITH RELAPSING MS

Join us for an MS LIVING EVENT.

Hear from MS experts and others who are living with MS. Plus, get some answers about dealing with MS and information on an oral treatment.

When: Wednesday, October 22, 5:30 PM

Where: The Esplanade, 700 Esplanade, Esplanade Junction

EXPERT SPEAKER Ann Cabot, MD, MS Specialist, Neurology Associates Concord, NH
RSVP mslivingevents.com or call 1-866-789-6293. Register today. Space is limited.

A meal will be provided. Free parking or valet available.

Event ID: 70000000000000000000
RSVP: MSX 1-866-789-6293



SATURDAY, OCTOBER 25TH, 2014

SAM BUSH THE DEL MCCOY BAND

ANY FIRM SLEEPY MAN BANJO BOYS

THE GIBSON BROTHERS BIG LEG EMMA

JOE MULLINS & THE RADIOMANBLERS HOT DAT AT THE

EASTBOUND JESUS THE 52 PICK-UP



12 PM DOORS (SHOW 12:30-11PM) ALL AGES
\$65 ADVANCE (\$65 AT DOOR) \$60 VIP (\$60 AT DOOR)

OLYMPIC CENTER, 1982 RINK LAKE PLACID, NY

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30th Anniversary Season

VERMONT SYMPHONY ORCHESTRA
Folding Time Through Music

Jerome Larocque, Music Director

2014/2015 Masterworks

80th Anniversary Season

JURGEN MAYER, *Music Director*
PAULINE FRIEDL, *Music Director*
THEODORE DANIEL, *Music Director*

October 15, 20, 26, 31, and 31
Flyer: Garden for the Performing Arts, Burlington

Masterworks Spectacular
October 15, 20, 26, 31, and 31
Flyer: Garden for the Performing Arts, Burlington

October 15, 20, 26, 31, and 31
Flyer: Garden for the Performing Arts, Burlington

October 15, 20, 26, 31, and 31
Flyer: Garden for the Performing Arts, Burlington

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art

BUTLAND MUSEUM OF ART

THE LIVING LOCAL: BUTLAND is a multi-disciplinary exhibition in multiple venues in southern Vermont to foster conversations about issues impacting the Vermont landscape. Through October 26, 1100 Arts Center, The Living Local is Sculpture Center Gallery in Wind Rutland.

WARMER BIRDS "House of Cards" is a crystal object on of wooden sculptures made from and glass and wood, featuring a variety of colorful birds and nests. Through November 4, 1100 Arts Center, Sculpture Center Gallery in Wind Rutland.

champion islands/northeast

MASSACHUSETTS AND HARTY MAINTENANCE, MAINTENANCE **CHLORIDE, CARL, HERTZ** "House of Cards" is a crystal object on of wooden sculptures made from and glass and wood, featuring a variety of colorful birds and nests. Through November 4, 1100 Arts Center, Sculpture Center Gallery in Wind Rutland.

WALK THROUGH TIME "The Old Landmarks" is a series of paintings, first and foremost, a series of 10 color photographs of historic buildings in the town of Wind Rutland. Through October 26, 1100 Arts Center, Sculpture Center Gallery in Wind Rutland.

upper valley

JAMES PETERSON AND MORGAN FRANKLIN **REBEL** "Old Towns" is a series of paintings, first and foremost, a series of 10 color photographs of historic buildings in the town of Wind Rutland. Through November 4, 1100 Arts Center, Sculpture Center Gallery in Wind Rutland.

WIND RUTLAND: THE TWENTIETH CENTURY **ANNIVERSARY OF THE FIFTY FIFTY** **REBEL** "Old Towns" is a series of paintings, first and foremost, a series of 10 color photographs of historic buildings in the town of Wind Rutland. Through November 4, 1100 Arts Center, Sculpture Center Gallery in Wind Rutland.

LOCAL COLOR "The original great view of the Vermont landscape" is a series of paintings, first and foremost, a series of 10 color photographs of historic buildings in the town of Wind Rutland. Through November 4, 1100 Arts Center, Sculpture Center Gallery in Wind Rutland.

ONLY ONE "The original great view of the Vermont landscape" is a series of paintings, first and foremost, a series of 10 color photographs of historic buildings in the town of Wind Rutland. Through November 4, 1100 Arts Center, Sculpture Center Gallery in Wind Rutland.

SCULPTURE FEST "The original great view of the Vermont landscape" is a series of paintings, first and foremost, a series of 10 color photographs of historic buildings in the town of Wind Rutland. Through November 4, 1100 Arts Center, Sculpture Center Gallery in Wind Rutland.

STUPID BIRD "The original great view of the Vermont landscape" is a series of paintings, first and foremost, a series of 10 color photographs of historic buildings in the town of Wind Rutland. Through November 4, 1100 Arts Center, Sculpture Center Gallery in Wind Rutland.

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Idoline Duke is painter Idoline Duke's world, pools of water are depicted in eye-catching clusters of circles that pop with color, flowers are big, bold and abstract and vibrant paintings of "very fine" evoke moments. "Wandering and painting objects that I find in nature is my way of getting to know the things I love about the world," the artist writes on her website. "Idoline Duke," a collection of Duke's large-scale watercolor paintings displayed at the West Branch Gallery & Sculpture Park in Stowe, makes for a welcome palette of color as the leaves begin to brown in the Green Mountains. Through November 3, 1100 Arts Center, Sculpture Center Gallery in Wind Rutland.

northeast kingdom

CAROL MACDONALD "The original great view of the Vermont landscape" is a series of paintings, first and foremost, a series of 10 color photographs of historic buildings in the town of Wind Rutland. Through November 4, 1100 Arts Center, Sculpture Center Gallery in Wind Rutland.

ONLY ONE "The original great view of the Vermont landscape" is a series of paintings, first and foremost, a series of 10 color photographs of historic buildings in the town of Wind Rutland. Through November 4, 1100 Arts Center, Sculpture Center Gallery in Wind Rutland.

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movies

The Judge ★★

Sometimes people should stick to what they do well. Here, it's only natural to want to praise you're a guy with more than one trick, but the cruel truth is that some people were put on earth for one purpose only: Director David Dobkin was born to give us 2005's seasonal holiday chucker and comedian like it. The Marx brothers would drink ginormous.

Dobkin was definitely not put on this planet to helm mesodermic, dysfunctional family/courtroom drama, *Exhibit A: The Judge*. This movie manages to run nearly two and a half hours, feature some of the most pulled-out eyes and sensitive fat to float a half-inch off character types we haven't seen a hundred times before—in pictures a hundred times less predictable.

You want predictable? How about Robert Downey Jr. as Hank Palmer, a wannabe Chicago lawyer with an attitude? His specialty is beating the law to keep rich cops out of trouble and getting the cops out of trouble inside of a cell. It's the sort of glib mastery of the subversive role the actor could play in his sleep.

Or how about Robert Downey reduced to meeky courtroom wannabe? Action didn't get more meaningful than Downey. But, when you get to be 40, Hollywood has pretty much

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one role left for you: the credibility RIG with a warm, gooey career waiting to be discovered in Act 3. Downey's small-town Judge Palmer — Hank's dad — is a walking, talking expert on the character: the actors played in *Hot Joe*, *The Road*, *Jayne Mansfield's Car* and *Crash* think.

Hank is forced to return to his hometown of New York for his mother's funeral. Father and son have been estranged for years (long story). Hank is based on the evil of the old man's Cadillac and his arrested for murder and exact measures whether he did it (longer story). He goes to work up driving him out, just people, something with him? Eugene O'Neill this isn't.

The domestic drama is as chaotic as the courtroom proceedings are convoluted. Hank's older brother (Nicolas D'Onofrio) dressed of a career pitching in the majors until his hand was crippled in a car crash (Hank was driving... really long story). His younger brother (Jeremy Irons) is among the most offensive actors' creations I've come across in years.

Someone should've informed Dobkin, along with fellow writers Nick Schick and Lili Dubagac, that corporate disability is no longer acceptable excuse fodder in the 21st century. Dale Palmer clearly suffers from a



WALK IN THE COURT Let's just say the movie's sort of a courtroom drama. (Photo: David Dobkin)

form of cancer that the writers don't take the trouble to define. Instead, they make a running joke out of his carrying the family's old Super 8 camera everywhere and showing it in everyone's face.

Dobkin has denied in interviews that he was inspired by Alan Jaffe, but the Judge has about as much in common with that film as it does with *Behind the Wheel*, to tell a struggling at any of the other modern courtroom dramas of American cinema.

Other seasoned players are Lily Tomlin as the unceremoniously sinister prosecuting attorney, Kim Cattrall as Hank's high school agent, Don Shepherd as

a hack lawyer and Ken Howard as the judge presiding over the case. You know you're a judge when you catch yourself making up the motions of his tongue.

Here's my closing argument: There are two things a movie should never waste — the talent of its cast and the time of its audience. The Judge is guilty on both counts. Dobkin should be sentenced to the community service he'd be performing if he simply directed the "vacuous artist" (Hank) and went back into his film business.

— RICK KISINIK

Kill the Messenger ★★★

Webb is meant, not to tell an important story, or to tell us things? Journalist Gary Webb didn't commit either sin in 1996 when he published his "Dark Alliance" series in the *San Jose Mercury News*. The story alleged that during the 1980s, the CIA knowingly conspired to recruit Nicaraguan Contras who smuggled cocaine into the U.S. to fund their insurgency. That shocking drug trade gave birth to the crack epidemic.

"Dark Alliance" was compelling enough to ignite a firestorm of controversy — and scrutiny that eventually ended Webb's journalistic career (He committed suicide in 2004). Fellow journalist Nick Spivey chronicled Webb's travels in a 2006 book called *Kill the Messenger*, which argued that the poison that he brewed has story greatly before the evidence supported it.

Based on both Spivey's and Webb's work, this film from director Michael Cuesta portrays Webb (Jeremy Renner) as a heroic truth brought down by the toxic doublets of the CIA and the mainstream media. It's undeniably a story we need to hear. But, in the hands of Cuesta and screenwriter Peter Landesman, it's not a cynically cool polemic.

The problem isn't the material but the flawed insider approach. Webb's story offers golden opportunities for the sort of dramatic dissection of broken institutions



WELL-BRICK-PRIDE Webb plays a reporter who gets caught in the mess of a conspiracy.

that David Simon did so well in his HBO series "The Wire." Cuesta, who directed eight episodes of *Heredity*, knows his way around trenchant period procedural. He gives the early career of *Kill the Messenger* a gritty, propulsive narrative, as Webb follows a tip from a drug dealer's girlfriend all the way to a Nicaraguan prison. There he meets a courtly former drug lord (Andy Garcia) with a dramatic tale.

Once Webb's story has gone, however, the movie stops being an absorbing case study of how a reporter pursues a great lead. What we're left with is a collection of personal truth-teller clichés. Since Webb's

long-suffering editor (Mary Elizabeth Mastrantonio) and publisher (Himes Platt) turn from innocent characters into conspirators who quietly betray him, Webb's movie as a Washington player (Michael Shanks) in hopes of finding a source in the intelligence community has given the counter on this message that "Some stories are too true to tell."

But then exploring the enormous media culture that built Webb up and then tore him down, the film keeps the focus on the man himself. Nobody plays obsession, unyielding characters better than Renner, as he showed in *The Most Likely to Succeed*,

his wild eyes watch the fanged trap on his conscience. But his serious, shaggyman serving as a badge of journalistic virtue (The film depicts the staff of the *Los Angeles Times*, which systematically pulled apart Webb's story, as unceremoniously as Renner and Renner).

For the simple in two busy buildings Webb up is here to give his story a truly involved and interesting people. Sometimes real persecution breeds pathological paranoia, but *Kill the Messenger* wallows on the question of just how justified Webb's paranoia was instead of investigating his dark places. It treats us to some after-the-fact scenes of his home life with a loyal but unimpressed wife (Rosamund Pike) and a kid who just wants his dad back (Casper Hughes). These scenes deserve better than going through the motions of the "Daddy, why do you have to go to the work?" trope.

So does the audience. While the persistence of Webb's story was still disputed, a subsequent CIA report appears to support his central conclusion. Published by their limited approach. Cuesta and Landesman give their chance to illuminate a world in which such monstrous acts exist in a news cycle. There may be a story here about the last gasp of great investigative journalism, but they're not telling it.

— MARGOT HARRISON

NEW IN THEATERS

AMERICAN BEAR: AN ADVENTURE IN THE WILDS OF SCANDINAVIA (Greengrass Group) Lions and tigers definitely took a long day today on this popularly new off-their-side chomping the jaws into this documentary. The first screening on October 17 from *América* is 8:00 PM (R) (PG)

THE END OF THE LINE The latest action version of a Western film about Indians James Hansen and his wife Margaret's son is a historical event that is the story of the first Indian war. The first screening on October 17 from *América* is 8:00 PM (R) (PG)

THE BOOK OF LIFE Guillermo del Toro's colorful animated film is about a young man (Quintanillo Diego Luna) who explores his world by visiting a mythical landscape. The first screening on October 17 from *América* is 8:00 PM (R) (PG)

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NOW PLAYING

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ratings

- ★ = instant classic
- ★★ = excellent, best movie yet
- ★★★ = top 100 in popularity, top 100
- ★★★★ = popular, top 100 in popularity
- ★★★★★ = top 100 in popularity

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Curses, Felled Again

After police released surveillance video of a carjacking in New Haven, Conn., three probation officers identified the suspect as Gary Harding, 26. To avoid arousing suspicion, they asked Harding to stand at a nearby production set, where he obliged by showing up in the stolen vehicle and was arrested. (Hartford's *WFSB-TV*)

Police chasing a vehicle that fled a traffic stop lost sight of it for two seconds it parked in a lot. One Authority searching for the driver in the dark noticed a strong scent of cologne that led them to Charles V. Agosta, 35, crunched in some shrubbery "only about 30 or 20 feet away from his car." Police Chief Frank Stevenson said. (Liberty Democrat-Herald)

An Inconvenient Truth

Climate change and overpopulation helped create the terrorist group ISIS, according to researchers at New York's John Jay College Center on Terrorism. Christina Stancov and Kelly Berwick blame catastrophic weather for ruining 800,000 Syrian farmers and herders and knocking two to three million people into extreme poverty, turning many "climate refugees" into terrorists. "Environmental stressors and political violence are connected in surprising ways," the authors said, adding "if more Americans knew how climate itself contributes to catastrophic weather...

would we drive more hybrids and use as little as those green plastic bags? (Hartford Post)

What, Too Soon?

The National Football League's Jacksonville Jaguars apologized after a team mascot threw a Vile mocked the Pittsburgh Steelers during their game by holding a Steelers signature yellow "Invincible" towel to a sign that read "TOWEL-CARRY EBOLA." Team president Mark Lamping and Curtis Drenth, who has played the mascot since 1996, "made an extremely poor decision" and apologized "to anyone who was offended." (Associated Press)

THE GERM-ZAPPING ROBOT, DUBBED "LITTLE WIDE," COULD DESTROY EBOLA ON ANY SURFACE IN TWO MINUTES.

Ebola protective clothing will be popular this Halloween, according to social media, where users are posting costumes based on Ebola care-entry responders wearing goggles, rubber gloves and full-body suits. New York Cosmos manager Tony Daneri said Ebola costumes would be homemade because no manufacturer has produced any. "There are certain things, you just don't go there," he explained. (Statens)

Not Soon Enough

A robot that hospitals use to disinfect and destroy bacteria and viruses may become a key weapon in the fight against the Ebola virus. The device, developed by Xenex and used in 250 U.S. hospitals, relies on a neon bulb to emit powerful ultraviolet light, which flows the DNA of a virus and kills it. Xenex's Mark Jacoby added that the germ-zapping robot, dubbed "Little Wide," could rid a hospital room of germs in five minutes and destroy Ebola on any surface in two minutes. (San Antonio's *KENS-TV*)

Second-Amendment Follies

A 34-year-old man who'd just bought a handgun was openly carrying it on a street in Groveson, Ore., when a stranger approached and asked for a cigarette. As the man talked about the new gun, police and the stranger pulled him over on gun from his waistband and announced, "I like your gun. Give it to me." The victim handed over his gun, and the robber ran away. (Portland's *KPTV-TV*)

Buzz Killie

Looking to broaden their market, Colorado pet shops began selling marijuana stoned at beginners. It's available in six cities, following reports of first-time users becoming ill after eating medical-grade pot without knowing how much of the psychoactive drug THC to consume. New law-does products include a marijuana-

infused soda 15 times sweeter than other brands and Boulder Cookies, which contain 10 milligrams of THC, a mild dose for adults. "For a long time, the medical market was a mix of the strongest edibles," Broken Spread, who works for the center of Boulder Cookies, said. "Now it's a new market, and people want something that won't get them so intoxicated they're not functional." (Boulder's *Business Times*)

Scotflaw Follies

While writing a speeding ticket for Julius Lapowitz in West Melbourne, Fla., police officer Ted Stolen heard a radio call about an attempted murder nearby. Stolen was abandoning the traffic stop to respond to the priority call but caught the 31 operator announcing that the emergency caller was Julius Lapowitz. When the broadcast that information, one officer was standing at the door of Mr. Lapowitz's vehicle and realized it was the same person making the 911 calls, police official Richard Cordova said. Lapowitz apparently made two in-person emergency calls, hoping the officer would respond rather than write the speeding ticket, but the operator traced the caller's phone number. Lapowitz now risks a third-degree felony charge that could net five years in jail — and he still received the \$200 speeding ticket. (Orlando's *WFTV-TV*)

JEN SORESEN

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RED MEAT

cheese wheel hot dog

from the cartoonists of
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THIS MODERN WORLD

by TOM TOMORROW



KAZ





Chapter 23 (1997, 2002)

In 1936, Liberman author F. Scott Fitzgerald wrote about the "crackup" in his early career: "It resulted in the tough realization 'I had been a only a mediocre custodian of most of the talents left in my hands, even my talent.' Let's use that as a word for your credo. Have you been a good custodian of your talent? Have you been a good custodian for other things you are responsible for? Look within yourself and take inventory. If there's anything lacking, now is an excellent time to raise your game. If you're doing pretty well, reward yourself!"

he says. I'd love to see you get inspired by his efforts. Arley Dig the treasure in unlikely places where no one else would dream to look.

TAURUS (April 20-May 21) In 1987 a college freshman named Mike Hayes was having trouble paying for his education at the University of Illinois. He applied for help to the *Times-Herald* newspaper columnist Rod Snieszko, who asked each of his many readers to send Hayes a penny. The response was tidal. Although most of the ensuing donations were small, they added up to more than \$25,000 — enough for Hayes to finance his degree. Remember you to take a compassionate approach in the coming year. Taurus And you a little more a lot of different sources.

[illegible]

CANCER [June 20-July 27] The 19th-century writer flees Descartes as he spends on the father of modern philosophy and the founder of rationalism his famous *cogito ergo sum* is a descendant of the Western Intellectual tradition. "I think therefore I am." Hmmm what! Is that amusing, still clearing about the mind? He said almost nothing besides the facts and the work of Catholic theologian Thomas Aquinas. He said that, since his nature was a wonder of time, it had no need of the sort of our approach to understanding reality? I say yes, in accordance with the ontological proof, I subscribe too to virtual apoc-

CHECK OUT HOW PROXYNET'S EXPANDED BEING

one or both of the following formulas: "I feel like I've been punched in the face," "I feel like I've been punched in the chest."

LEO [July 23-Aug. 22] You can't give what you don't have. Here's a cautionary: You can sort of half give what you half have, but that may lead to messy complications and turn out to be worse than giving nothing at all. So here's what I recommend: devote yourself to acquiring a full supply of what you want to give. Be motivated by the fact others may not be being able to give it yet. Call on your storied generosity to be the giving force that inspires you to get the missing ingredients before you're finally out of them.

VERGO (Aug. 29/Sept. 22) I suspect that one of your allies or loved ones will get caught in a fix or lost own trap. The way you respond will be crucial for how the rest of the story plays out. On the one hand, you shouldn't climb into the trap with them and get tangled up in the snarl. On the other hand, it won't serve your long-term interests to be cold and unhelpful. It's either the least strategic? First, empathize with their pain, but don't make it your own. Second, tell the blunt truth in the kindest way possible. Third, offer a considered type of support that won't compromise your freedom or integrity.

[illegible]

SAGITTARIUS (from 23-24c 23) Must birds clerk; sing unless they are up high either flying or perched somewhere off the ground. One species that isn't subject to this limitation is the barnswallow, which is a notched sparrow.

As it strolls around beaches in search of food, it means a time that the Cornell Labs of Ornithology calls "short, relaxing, crucial." In the coming weeks, this creature deserves to be your mascot—or your power symbol, as they say in New Age circles. Why? It checks that you will be scoring. You won't be gazing down at the human comedy from a detached position high above the fray. And expect you will be well grounded and good humored—holding your own with peace and the rough and tumble. As you mull this over,

CAPRICORN (Dec. 22-Jan. 20): Let's discuss that thing you are spying and eavesdropping and forwarding about. My operative theory is that you can enjoy it without actually having to let your ears in. In fact, I think it will be best if you do enjoy it without passing it. If there is an odd couple at play here, if the desired thing becomes a fixed part of your life, it may interfere with you achieving two future experiences that I regard as more essential to your development. My advice is to avoid getting attached to the pretty good X factor so as to encourage the good and full-blown Y factor that X factor

AQUARIUS [Jan. 20-Feb. 18] "Problems that remain persistently unsolved should always be suspected in questions asked in the wrong way" said philosopher Alan Watts. You have rather recently made a personal discovery proving that this is true at once you will soon do so. The brain-scrambling, heart-warming events of recent weeks have blessed you with a host of shiny new questions. They are vibrant replacements for the dead-end questions that have kept at least one of your eldest children so fed up at school.

PISCES [Feb. 19-March 20]: "There is no everyone time and no scene, some are adventures, some are picture that is the image of his secret life." And Irish poet William Butler Yeats: "I wish you to identify that numerous presence: Pisces. And then I urge you to re-construct and cultivate it. Give special attention to it and you probably do it and show how to do it." What Pisces has in its excellent time to recognize his/her/your secret life is to go — and to make it, come more fully alive than it has ever been.


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WOMEN *ask/ask?*

GIRLS, ARE YOU A LITTLE FUN?

Hey! I've been just looking for someone to connect with. Nothing fancy, but I'm a little bit of a flirt. **Venice 33 (C)**

LADYBAGS!

I'll answer. The girl who lady bags for a median-size dude that he's working on, she's doing it. I'm a really nice person, open to everything. Young man (under 30) is a winner who has been to places a woman with him. I'm not into it, so I only apply. **RealAmbassador 36 (C)**

LOOKING TO FULFILL

I'm a nice, fun, laid-back guy who has a median-size dude that he's working on, she's doing it. I'm a really nice person, open to everything. Young man (under 30) is a winner who has been to places a woman with him. I'm not into it, so I only apply. **RealAmbassador 36 (C)**

SEXY AND ROMANTIC SPARK?

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ORIENTAL STORIES

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GIRL GUY

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SO SWEET AND LOVELY

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MEN *ask/ask?*

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YOUR IDEAL GUY

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NEED SOMEONE

I'm a really nice, fun, laid-back guy who has a median-size dude that he's working on, she's doing it. I'm a really nice person, open to everything. Young man (under 30) is a winner who has been to places a woman with him. I'm not into it, so I only apply. **RealAmbassador 36 (C)**

NEED OF WHISKY?

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SEX TO POSSIBILITY

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ENJOY LADYBAGS?

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TODAY UNTIL 3 IN BIRMINGHAM

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WILKINS NOTES

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GIRLS *ask/ask?*

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ASK
ATHENA

Dear Athena,

My boyfriend and I have been together for more than six years, and we have a pretty good thing going. I bring always had a vibrator and recently attempted to bring it into sex but he was really not into it. He even said he doesn't like that I have one. He didn't tell me I had to get rid of it, but he was like, 'I totally wanted out. I don't get it. I asked him to tell me more, but he wouldn't. How can I get him interested?' **Yours, Athena**

Vibrator Initiator

Dear Vibrator Initiator,

I'm certainly glad he didn't forbid you to use your trusty vibrator anymore: that would have been a serious bummer! And it sounds like your ideal would be fantasy away, you, the boyfriend and the vibrator. But he's not into it. For some, so let's get down to why. Does he feel intimidated? Do you use it more often than you play with him? He actually might be jealous.

If you want your honey to share the good times, you have to find a way to carefully ask him why he's turned off. Many stressful situations with a partner can be addressed by simply asking why. Avoid being defensive or challenging. If he thinks he can't pleasure you like you did just the other day, that's no battery-operated ladder could ever have that. So human touch.

Unless, of course, he's not letting the milk and libido in your system for as long as he's. If he's like this, he's not a casual come about with it. He's like you like to be touched when you're alone. I've said it before, and I'll say it again: Women responsible for your own orgasm. Whether your man responds to subtle guidance or needs Google maps, you gotta do what you gotta do.

If your boyfriend is put off by the vibrator because it's unbreakably huge, maybe try changing brands. Plenty of vibrators don't even resemble a penis but still do the job. Look into something that doesn't resemble his penis and he may settle down. We'll need to feel useful and desired by our sexual partner and your play clearly doesn't want any competition. In time, he might be ready for — and even enthralled — about your mechanical participant in the bedroom and will see it for what it is: a fun guy. Then you can be a happy little threesome.

Yours,
 Athena

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